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Star Ware Invider, Tital Magazines, 3619 Reservati Lame, Aureria, R., 68583.

Star Was Inside: 145 Southwark Street Leader SET SEP. B.E.

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"For over a thousand generations, the Jedi Knights were the guardians of peace and justice in the Old Republic. Before the dark times, before the Empire."—Obi-Wan Kenobi, Star Wars, 1977

elcome to the fourth incredible Star Wars Insider special edition magazine! We've looked back and chosen some of the greatest features and interviews from the pages of Insider, including features about the classic movies, and the Expanded Universe. We've got

interviews with the talented folk from in front of and behind the camera, and some incredible articles that explore everything from the mysterious truth behind the Force to the prototype toys that never made it into stores.

If you're a fan of Boba Fett-and most folk around these parts are— we've got a revealing look back on the history of this popular and much-loved character, whose story continues to be broadened in all sorts of intriguing ways in Star Wars: The Clone Wars.

Fans of the Expanded Universe will enjoy the amazing story of Dark Horse comics' Star Wars line, with all three parts presented here for the first time.

We have some intriguing new material as well. Kenneth Colley, also known as Admiral Piett, shares some Imperial secrets from the sets of both The Empire Strikes Back and Return of the Jedi. Respected Star Wars author Timothy Zahn shares some of his favorite memories of the saga, while Jason Fry, author of the recent book Star Wars: The Essential Guide to Warfare, suggests his list of the most important leaders in the Star Wars galaxy. We're also celebrating an incredible 10 years of Bantha Tracks with an exclusive look at a decade of Star Wars landom.

Whether you're a new fan of the saga thanks to Star Wars: The Clone Wars or a diehard since 1977, this is the place to be!

May the Force be with you... Always.

Jonathan Wilkins.

Editor



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TITAN MAGAZINES

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US Newsstand: Total Publisher Services, Inc. Jehn Dziewiatkowski, 630-851-7683 US Distribution, Source Intertinik, Curtis Circulation Company

UK Newsstand: Comag, 01895 444 055 US/UK Direct Sales Market: Diamond Comic Distributors

SUBSCRIPTIONS US subscriptions: [1-866]-205-0034, email: swicustsereidodsfulfillment.com UK subscriptions: D844 322 1280 email: swmagfögalleen.co.uk.

adinfo@titanemail.com

STAR WARS INSIDER SPECIAL EDITION 2013

BUSPS 003-0270 USSN 1041-5122

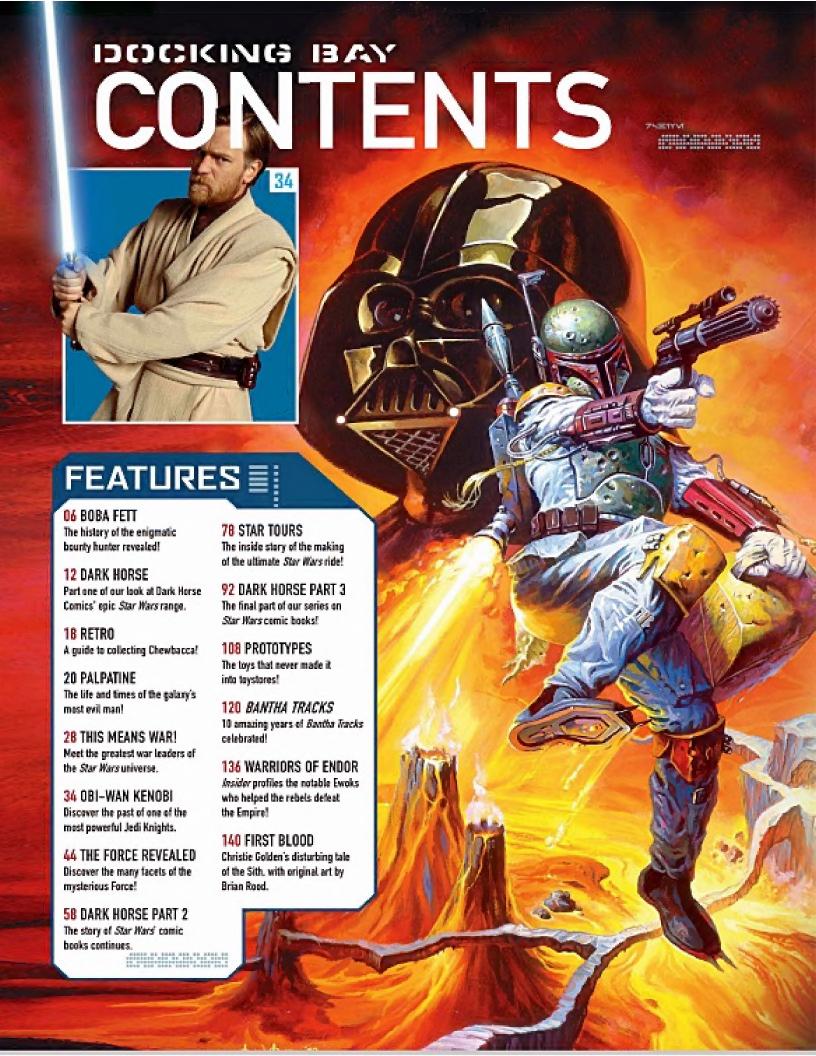
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PUBLISHER'S US ASSIST 2817 Resolvati Lane, Aurera, L. (2003) Perceloses Prompo Paul et Aurera II, and se additional moding offices.

POSTMALTIK

Send address changes to Star Plans inactor, los 1960, Bossa (4,6000-0007, US subscription) Elit P) per year, Canadian Elit PS and enterestarial Elit Ps. Prented with US by Dresser.

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THE TANGLED PAST OF BOBA FETT IS A STRIKING EXAMPLE OF JUST HOW MESSY STAR WARS EXPANDED UNIVERSE CONTINUITY CAN GET. HIS EARLY LIFE REMAINED A MYSTERY UNTIL THE MID-1990S, WHEN CLUES TO HIS PAST AS A JOURNEYMAN PROTECTOR FROM CONCORD DAWN BECAME HIS OFFICIAL BACK-STORY FOR A TIME. BUT WHEN EPISODE II REVEALED BOBA FETT AS THE UNALTERED CLONE OF A BOUNTY HUNTER NAMED JANGO FETT. HIS PAST HAD TO BE COMPLETELY REWRITTEN. IN CELEBRATION OF BOBA FETT'S APPEARANCE IN THE CLONE WARS ANIMATED SERIES, INSIDER TAKES A LOOK BACK AT OVER 30 YEARS OF BOBA FETT'S EVER-CHANGING HISTORY.



An 11-minute animated segment of The Star Wars Holiday Special produced by Nelvana Studios introduced Boba Fett to a nationwide audience, a year and a half before the release of The Empire Strikes Back. In that story, he befriended Luke Skywalker only to later reveal himself as an agent of Darth Vader.













Kenner Products announced a mail-away offer for a free Boba Fett action figure. Card backs printed with the description of a rocketfiring Fett were covered up with a sticker that provided hints at Fett's role in the Star Wars sequel after the missile-firing feature had to be abandoned for product-safety reasons.

MAY 1920

Boba Fett made his movie debut in The Empire Strikes Back. Though he spoke only four lines in the entire film, he immediately entered the pantheon of favorite Star Wars characters. Fett made good on the promise of being a threat to Han Solo when he loaded the carbonite-frozen scoundrel into the cargo hold of Stave I for delivery to Jabba the Hutt.





STAR WARS.



By Russ Manning and Don Christensen



JUNE 1980

Boba Fett made his first appearance in Star Wars fiction in the L.A. Times Syndicate daily newspaper strip story arc entitled "The Frozen World of Ota," by Russ Manning and Don Christensen, Ignoring the events of the Holiday Special cartoon, Luke Skywalker once again met Boba Fett for the first time.

RUARY 198

A flashback in Marvel Comics' Star Wars #68 by David Michelinie linked Boba Fett to the Mandalorian supercommandos who fought in the Clone Wars.

SEPTEMBER 1925



Boba Fett made a second animated television appearance in the Droids cartoon episode entitled "Race to the Finish," again produced by Nelvana. In this story, crime lord Sise Fromm hired Fett to hunt down speeder racer Thall Joben. According to official Star Wars timelines, the **Draids** series took place before Fett's appearance in the Holiday Special, and yet in both stories R2-D2 and C-3PO supposedly met Boba Fett for the very first time.

November 1994



The Star Wars Galaxy Series Two Trading Cards leatured a card with art by Dan Brereton depicting the artist's interpretation of Boba Fett with white hair, pointed ears, and goatee. Whether this was the official canon version of Fett without the helmet was left open for debate.



BOBA FETT

- Brecies: Human
- tu: Male
- HAIR COLOR: Unknown
- Ere Color: Unknown
- 1.6 metere
- IOMEWORLD!
- FORTICAL APPLIATION: Free-lance bounty hunter
- Wearon(s) or Choice: Mandalorian battle armor and various weapons
- Venicle of Choice: Kust System's Engineering limited-pro duction, high-speed Firespray-class ship Sizes I MandalMotor Pursuer enforcement ship Slave II
- Star Ware Holiday Special

The Boba Fett entry in the Essential Guide to Characters by Andy Mangels was the first attempt to reconcile all of Boba Fett's previous appearances into a single continuity, despite numerous contradictions. The entry revealed for the first time that Boba Fett had been a Journeyman Protector from Concord Dawn. This back-story foreshadowed original material from the upcoming Star Wars Tales anthologies that wouldn't be released until 1996.

Boba Fett featured prominently in the Shadows of the Empire multimedia storyline, most notably in the six-issue comic series by John Wagner. These comics focused on Fett's battles with fellow bounty hunters including IG-88. Bossk, 4-LOM, and Zuckuss to claim the bounty on Han Solo.



Tales of the Bounty Hunters "The Last One Standing: The Tale of Boba Fett" by Daniel Keys Moran showed a glimpse of Boba Fett's past life as Jaster Mereel, a man convicted of murder. Mereel would shed his identity to become Boba Fett, though his acquisition of his Mandalorian armor is presented as a mystery, without reference to the Clone Wars flashback suggested in the earlier Marvel Comics. One peculiar scene from that story provides unusual personal insight into Fett's character. When presented with the companionship of the enslaved Princess Leia as a gift from Jabba the Hutt, Fett revealed his views on premarital relations as amoral.



The Star Wars: A New Hope and Return of the Jedi Special Editions added newly-filmed shots featuring Boba Fett. In A New Hope, Boba is with Jabba's retinue in Docking Bay 94 looking for Han Solo. In Jedi, a quick shot of Boba Fett flirting with one of Jabba's dancers had fans rethinking Fett's previous views on premarital relations.



Rebel Dawn by A. C. Crispin, part three of the Han Solo novel trilogy, featured Fett's early interactions with Solo and Lando Catrissian. Delving deeper into the intertwined pasts of Fett and Solo, Boba was the bearer of bad news, telling Solo of the death of Solo's ex-girtfriend, Shira Brie.

Bounty Hunter Wars #1: The Mandalorian Armor by K.W. Jeter featured Boba Fett's involvement in bringing down the Bounty Hunters' Guild. We also learn about one of the more unique partners in Boba Fett's early career-D'harhan, a bounty hunter with a blaster for a head.



APRIL 1999

In Boba Fett:
Enemy of the
Empire #4, again
by John Wagner,
the bounty hunter
narrowly escaped
with his life after
facing off against
Darth Vader
on the planet
Maryx Minor.

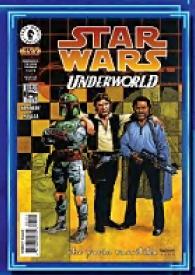




As George Lucas developed the script for Attack of the Clones, it became clear that Boba Fett's early EU history would have to be completely overhauled, if not discarded entirely. During the development of the Star Wars Bounty Hunter video game and the tie-in comic Jango Fett: Open Seasons, the writers at LucasArts came up with a way to pay homage to Boba's previous history while keeping in line with Lucas' vision. It would now be Jango Fett who was born on Concord Dawn, Jaster Mereel would evolve into a separate Mandalorian character who adopted Jango.

DECEMBER 2000

Star Wars Underworld #1-5 by Mike Kennedy and Carlo Meglia showed Boba working for Jabba among several teams of scoundrels and bounty hunters, including Han Solo, Lando Calrissian, Greedo, Bossk and Dengar in the search for the Yavin Vassilika. In a strange twist, Fett's role was to protect the competitors.



MARCH 2001

Though originally approved as an Intinities story not necessarily a part of the official Star Wars canon, "Outbid but Never Outgunned" from Star Wars Tales #7 by Beau Smith revealed Boba Fett's relationship with a female bounty hunter named Sintas, with the

implication that Boba and Sintas had a child together. An article in Star Wars Insider would eventually make Fett's child, named Ailyn Vel, a part of official continuity. Ailyn would later be featured in the novel Legacy of the Force: Bloodlines, set 40 years after the events of A New Hope.



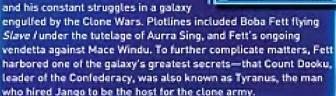
MARCH 2002

The Jango Fett and Zam Weselt oneshots by Ron Marz showed glimpses of domestic life on Kamino with young Boba playing with his toys as his father Jango drops by in between bounty hunter missions.



APRIL 2002

The six-book Boba Fett junior novel series from Scholastic started off with Boba Fett: The Fight to Survive by Terry Bison depicting events leading up to and through Episode II Attack of the Clones. With Elizabeth Hand penning books 3-6, the series followed the now fatherless Boba and his constant struggles in a galaxy





10 INSIDER



MAY 2002



The theatrical release of Attack of the Clones finally gave us George Lucas's true vision of Boba Felt's past as the clone of Jango Felt, the galaxy's greatest bounty hunter and the template for the Republic's mysterious clone army.

AUGUST 2002

Though Infinities: The Empire Strikes Back #2 took a "What If?" approach to Star Wars continuity, this was the first post-Episode II appearance of an adult Boba Fett without his helmat. Other licensed products featuring Fett. without the helmet included a Boba Fett 3 3/4" action figure from Hasbro and a Boba Fett Mimobot USB drive.



JANUARY 2002



Star Wars Empire #4: "Betrayal" showed Boba coming to the aid of Durth Vader shortly before the events of A New Hope, with any past rivalries behind them.

APRIL/MAY 2008

Available through the Scholastic Book Clubs, Episode II Adventures #4: Jango Fett vs. the Razor Eaters and Episode II Adventures #5: The Shaper Shifter Strikes by Ryder Windham showed Jango and Boba prior to the events of Attack of the Clunes. The plots pitted the Trandosham latherson due of Cradosak and Bosak against the father-son due of Jango and Boba Fett.



APRIL/JULY 2005

Depicting events between Episodes III and IV, Last of the Jedi #1: The Desperate Mission and Last of the Jedi #2: Dark Warning by Jude Watson featured Boba Fett and the blasterheaded D'harhan hunting the Jedi.





2009 YULY

One piece of Season
Two concept art for
Boba Fett appeared
in The Art of Star.
Wars: The Clone
Wars book that
debuted at San
Diego Comic-Con
International in 2009.

INSIDER III



DANIEL WALLACE DISCOVERS HOW DARK HORSE COMICS REINVIGORATED THE STAR WARS SAGA!

e wanted to create sequels to the movies we loved," says Mike Richardson, the comics fan and entrepreneur who challenged publishing glants Marvet and DC in 1986 when he founded Dark Horse Comics—one of the most successful independent publishers in the industry. Though it was Marvet who first got the ball rolling on Star Wars comics in the 1970s and 1980s, Dark Horse revitalized the license in the early 1990s and proved it could do as good if not better a job than either of the "Big Two."

"The Star Wars comics that came before us tended to took like other comic books," explains Richardson. "They were tine art with a four-color process and an inker putting in the black outline. It tooked very traditional. They also had giant rabbits with ray guns. That, for me, didn't really suit the Star Wars universe that well. [At Dark Horse] we wanted to make it very cinematic and as close to the films as possible."

One of the challenges at Marvel was that they had their own universe to worry about. Over the

decades, Marvel had built up an interconnected superhero setting populated by such characters as Spider-Man, Captain America, and the Hulk. By necessity, Star Wars took a secondary role, but Richardson vowed to make it the centerpiece of his company's portfolio if he could bring the license to Dark Horse. "I knew the potential that Star Wars had and I knew that Marvel wasn't realizing it." he says. The proof that Dark Horse could do it came by developing other popular sci-fi movies into hit comics in the late 1980s.

"We wanted to achieve higher sales than the new character launches we were doing, and thought we could do it by taking movies and creating sequels to them," he says. "It was a shortcut to creating established characters, because it takes years to build up a Superman or a Spider-Man." Up until that point, comics based on movies tended to be straight adaptations, or received only a fraction of company attention, which limited their potential. "At the time nobody cared about comics based on movies."







Richardson's acquisition of the *Dark Empire* project helped tip the scales in his favor, and before he knew it Dark Horse was officially the *Star Wars* comics publisher. *Dark Empire* would be the company's first release.

"Cam Kennedy was the perfect artist for Dark Empire," says Richardson. "He had spectacular painted scenes of the ships, characters, and action. It was gorgeous, like watching a Technicolor film of the movie frames. And Tom wrote a story that took place right after the third movie that had Luke tall into the spell of the dark side. In the end, Dark Empire was the most successful series we'd ever done."

A sequel to Dark Empire with the same creative team soon found its place in the planning cycle. At the same time, Dark Horse began exploring other ways to push Star Wars boundaries. This took them far outside the movies—4,000 years outside!

"We were very interested in stories focusing on the past of the Jedl and not the same characters," says Richardson. "Moving out of the Luke Skywalker time period felt like it needed to be a separate series, and clearly tabeled so people didn't get confused." That became Tales of the Jedl, a series set during the heyday of the Old Republic when the Jedl Knights numbered in the tens of thousands and the galactic frontier ran wild with danger. Tales of the Jedl soon became its own minifranchise, spawning sequels and spin-offs (Dark Lords of the Sith, The Freedon Nadd Uprising, Fall of the Sith Empirel and eventually paving the way for projects from other licensees set during the same era, including the 2005 video game Knights of the Old Republic and the upcoming MMORPG, The Old Republic.

THE DARK HORSE YEARS

The early years of Dark Horse shaped the Expanded Universe and produced some of the best spin-off stories of all time. Here's the easiest ways to get your hands on these tales:

Dark Empire (1991-1992)

The landmark six-issue series is widely available as a trade paperback, and also appears in the hardcover collection Luke Skywalker: Last Hope for the Galaxy.

Classic Star Wars (1992-1994)

The Al Williamson stories [Issues #1-20] have been collected in three trade paperbacks; Classic Star Wars: In Deadly Pursuit, Classic Star Wars: The Rebel Storm, and Classic Star Wars: Escape to Hoth, Also available are Classic Star Wars: The Early Adventures (written and illustrated by Russ Manning), and Classic Star Wars: Han Solo at Stars' End (featuring an adaptation of the Brian Daley novel with art by Alfredo Alcala).

Tales of the Jedi, The Golden Age of the Sith, Fall of the Sith Empire (1993-1997)

The initial 1993 series, published as Tales of the Jedi, is collected in the 400-page Star Wars Omnibus: Tales of the Jedi Volume 1 as Ulic Gel-Droma and the Beast Wars of Onderon and The Saga of Nomi Sunrider.

Also included are both of the "Sith Empire" series.

Dark Empire II [1994-1995]

The six-issue series has been collected in trade paperback form, but seek out the trade paperback's second edition—it includes the two-issue wrap-up Empire's End.

Star Wars: Droids (1994-1997)

Star Wars Omnibus: Oroid's collects the entire series in one 440-page volume, including the storylines The Kalarba Adventures, Rebellion, Season of Revolt, and The Protecol Offensive, as well as the rare "Artoe's Day Out."

Tales of the Jedi: The Freedon Hadd Uprising, Dark Lords of the 5ith, The 5ith War, Redemption (1994-1998)

The rise and fall of Exar Kun is told in these tales, all of them reprinted in the 464-page Star Wars Omnibus: Tales of the Jedi Volume 2.

River of Chaes (1995)

This four-issue Princess Leia mini-series went uncollected for years until its recent inclusion in *Star Wars Omnibus: Early Victories*. This 336-page volume also includes the stories Vader's Quest. Splinter of the Mind's Eye, Shadow Stalker, and Tales from Mos Eisley.

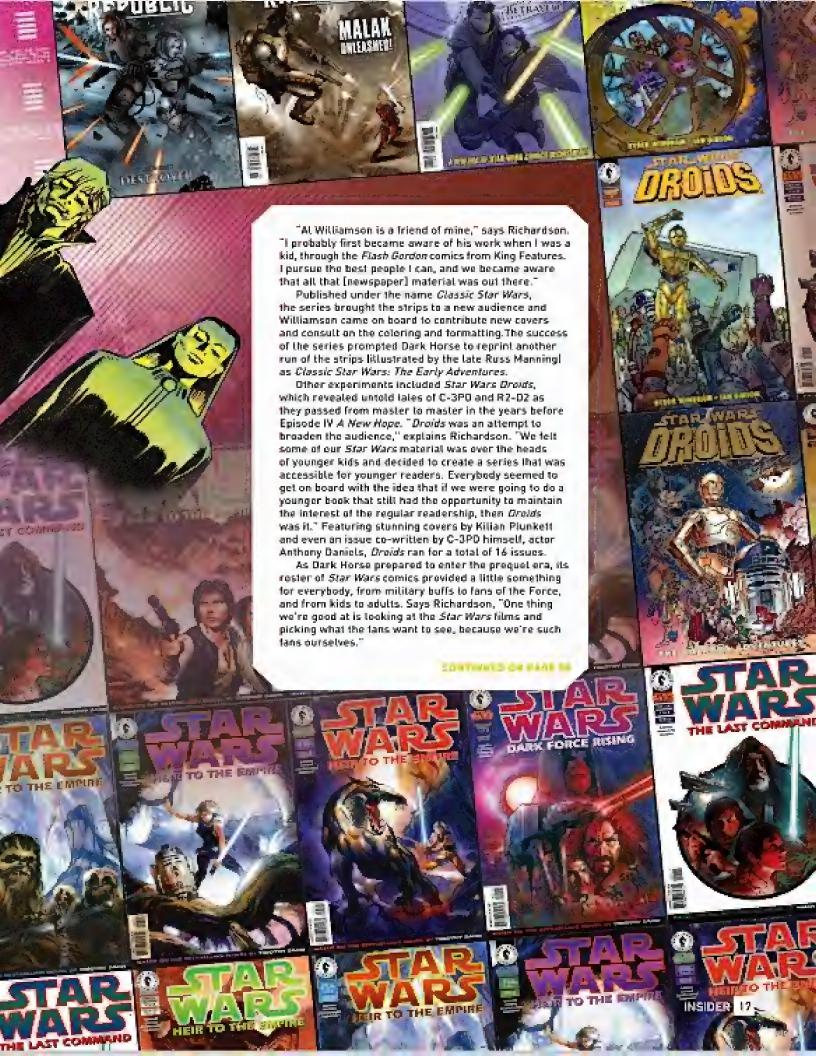
Heir to the Empire, Dark Force Rising, The Last Command (1995-1998)

These adaptations of the Thrawn trilogy are individually available as trade paperbacks and have recently been compiled in a single hardcover volume on sale this December (see story this issue).

X-Wing Rogue Squadron (1995-1998)

The entire series is available in three separate Omnibus editions leach between 300-360 pages), sold as Star Wars Omnibus: X-Wing Rogue Squadron Volumes 1-3.







WHAT A WOOKIEE!

HAN SOLO'S OLD PAL CHEWBACCA HAS INSPIRED SOME OF THE MOST VARIED STAR WARS COLLECTIBLES AROUND!

WORDS & PICTURES: GUS LOPEZ

espite missing out on a medal at the Yavin ceremony, Chewbacca is a fan favorite and is represented by hundreds of Star Wars collectibles.

[1] One of the most iconic items is the tankard designed by Jim Rumpt. As one of the earliest Star Wars collectibles, this Chewbacca mug sold by California Originals is said to be one of George Lucas' favorite early Star Wars items.



[2] Chewbacca was one of the first four Star Wars action figures released as part of Kenner's Early Bird Set in early 1978. Using Kenner's process at the time, which remains targety unchanged to the present day, the original Chewbacca action figure was first sculpted in wax before going through additional stages on its way toward the final model.



The Chewbacca action figure remained unchanged from 1978 through 1985. Kenner updated the card photo during the Return of the Jedi release and

later bundled Chewie with an aluminum coin for the Power of the Force line.



(3) One of the earliest signs of Wookiee fever was the "Wookies [sic] Need Love Too" bumper sticker. This early sticker showed a common misspelling of Wookiee. A more contemporary version of Wookieemania was this "Flash If You Love Wookies!"



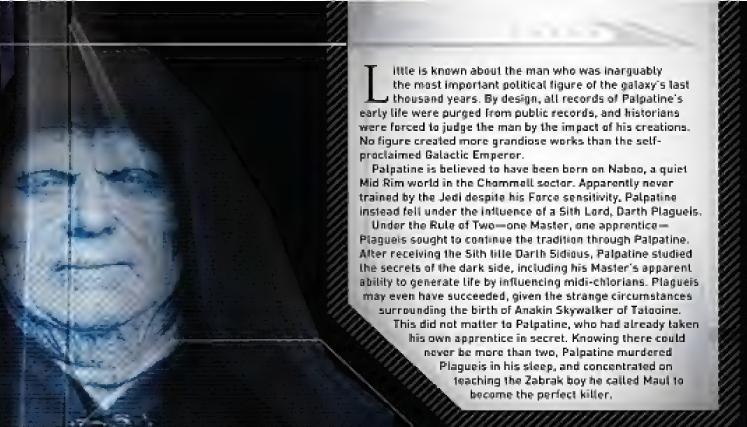
sign used in the 2008 film, Fanbays.

This misspelled sign appears in one scene and was later corrected in the scene where the fanboys attempt their drive-by antics.

WOOKIES NEED LOVE TOO

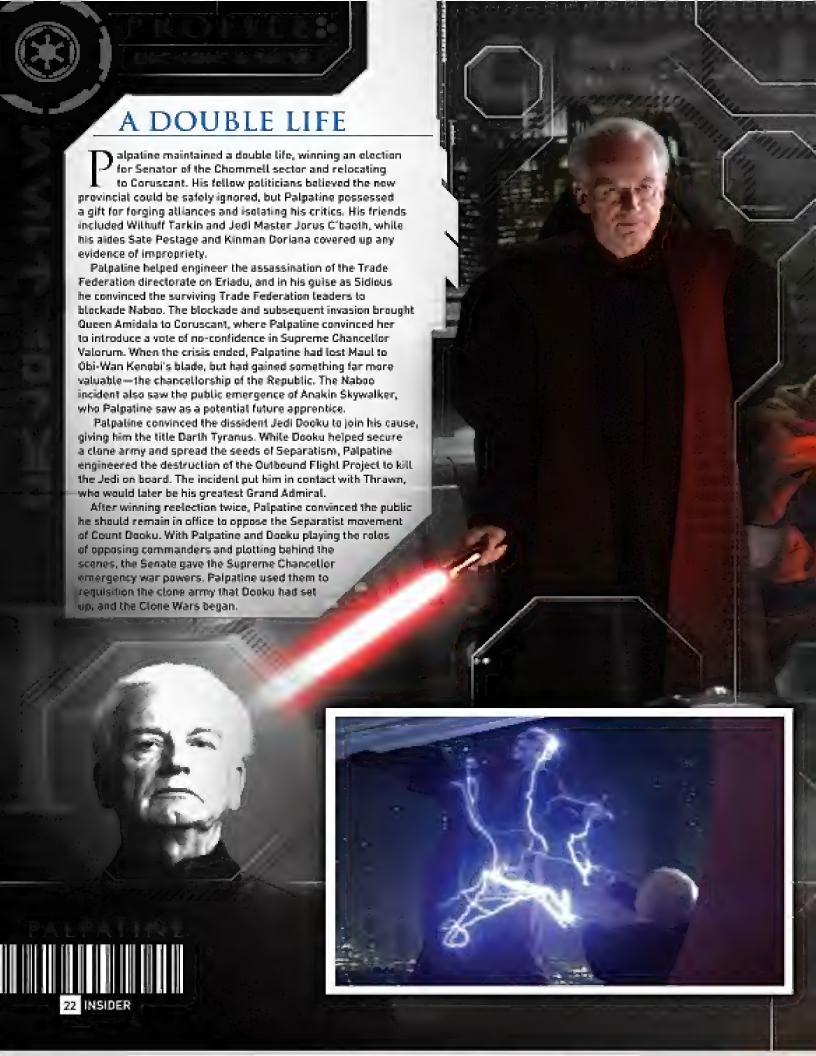






THE SITH AND THE JEDI ARE SIMILAR IN ALMOST EVERY WAY. THE DIFFERENCE BETWEEN THE TWO IS THE SITH ARE NOT AFRAID OF THE DARK SIDE OF THE FORCE. THAT IS WHY THEY ARE MORE POWERFUL."

-PALPATINE TO ANAKIN SKYWALKER



DESCRIPTION As Senator and Supreme Chancellor, Palpatine was an appealing but unremarkable politician who seemed too small for the scale of the events that surrounded him. This was by design. His light with Mace Windu revealed a different Palpatine, one with a face twisted and scarred to match his inner spirit. As the Emperor, Palpatine wore a black robe that hid his face in shadow. Although he employed others to do his dirty work, Palputine was a stunning fighter, able to defeat multiple Jedi Masters in lightsaber combat. INSIDER 23



INTERROGATION DROID!

STAR WARS INSIDER GOES BENEATH THE ARMOR OF BOUNTY HUNTER-IN-TRAINING BOBA FETT AND LEARNS WHAT DANIEL LOGAN THINKS OF HIS FELLOW CLONES, HIS FALLEN FATHER, AND WHY HE'S

TOUGHER THAN ANAXIN SKYWALKER! WORDS: CHRIS SPITALE

Who would win if young Boba met young Anakin for a playground fight?

Boba of course! Anakin did grow up to be

Darth Vader, but as a kid he was kind of a wimp. I think he would go crying back to his mem after Boba showed him who was the boss in the playground! I think Boba would take Anakin's lunch money as well. No blue milk for Anakin.

If they were cloning Daniel Logan, what trait would they likely alter? I'd maybe be a bit taller. Six feet would be nice. Other than that, clone away!

If you had clones of yourself running around, what kind mischief would they cause?

Well, since I seem to get into enough mischief for an army already, I can only imagine what an army of clones of me would do! I would put them all to work. That way I could sit back home and retax. Plus, I would call George Lucas and let him know I could save him a bundle on CG clones.

What was it tike for Boba growing up where all of your playmates were carbon copies of himself?

No one makes fun of how you look! And at roll call at school, if you wanted to play hooky you could get one of your buddles to step in for you. However, the downside was there were no girls!

What were the drawbacks to living on a rainsoaked planet like Kamino?

The leaks! The people of Kamino were great at cloning, but not the best roofers.

Was it hard getting a learning permit for Slave !?

Actually, since Boba was an exact clone of Jango, he got away with using Jango's license.



NAME: DANIEL LOGAN ALIAS: YOUNG BOBA FETT

FIRST APPEARANCE: Star Wars: Episode II Attack of the Clones

Which lessons did Boba regret not learning from Jango?

Unfortunately for Boba, he ignored some of the jet pack lessons. Look what happened to him at the Sarlacc pit on Tatooine.

What was the worst thing about being an orphanod bounty hunter?

Trying to take over the family business at such a young age! Boba could not lit into the armor right away, and getting insurance on Sieve! for a 10-year-old is very expensive.

If Aurra Sing is your animated maternal figure, which bounty hunter is most paternal?
Obviously that would be Jango, but since he has been taken away from Boba by Mace Windu, second best would have to be Bossk. He did go to jail with Boba. I know later they have some assues, but for the time being, Bossk will do.

How do you think Boba's faring in the big house? He has taken over that prison, formed his own gang, and has a cushy job in the library. And instead of writing on toilet paper, he sends out toilet paper with holograms attached.



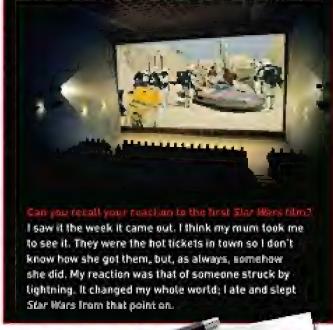


DAVE ELSEY WAS THE CREATURE SHOP CREATIVE SUPERVISOR ON REVENGE OF THE SITH. HIS OTHER MARVELOUS MAKEUP EFFECTS WORK INCLUDES LITTLE SHOP OF HORRORS, X-MEN: FIRST CLASS, AND OSCAR-WINNING WORK ON JOE JOHNSTON'S THE WOLFMAN. INTERVIEW: JONATHAN WILKINS

When did you first become aware of Sfar Wars?

I remember exactly when? My Uncle Len read in the newspaper that an amazing new film was coming out, and that people were standing in lines around the cinema to see it. I must have been around 10 years old, but the little film critic in me said, "I bet it won't be as good as Logan's Run." I was wrong!

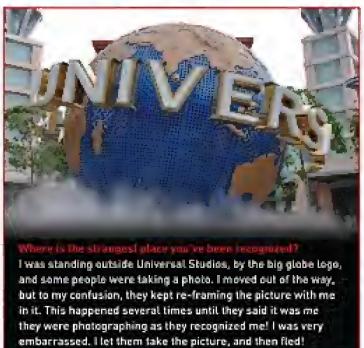












Do you have a favorite Star Wars toy?

It's the lightsaber. Before they were available, I made my own out of a flashlight which I'd added other bits to. One day, I discovered that if I went into a dark room and threw some talc into the air, the light that came out of it was like a laser beam! Two hours later. I turned on the light to discover my bedroom had turned into a talcum powder re-creation of Hoth. I was in a lot of trouble!

I also vividly remember finding a scrap of paper on the floor from a magazine in the school playground. It was an ad for the tittle figures that were coming out. From that moment, my parents' lives revolved around getting me some of those figures! My mother came through and, after standing in line yet again with me, she bought the first ones to hit the stores. We got them from Hamleys in London. Many more trips to the shop followed.





THE STAR WARS GALAXY'S MIGHTY
STARFLEETS AND VAST ARMIES DON'T
COMMAND THEMSELVES—THEY NEED
STRONG LEADERS WHO CAN GRASP
THE INTRICACIES OF HUGE BATTLES
WHILE REMAINING CALM IN THE FACE
OF IMMINENT DEATH.

IN STAR WARS: THE ESSENTIAL GUIDE TO WARFARE, THE ROSTER OF LEADERS INCLUDES ADMIRALS AND GENERALS, AS WELL AS POLITICAL MASTERMINDS WHOSE STRATEGIC GENIUS HELPED CREATE EMPIRES OR TRANSFORM WARFARE, JASON FRY SUGGESTS TO OF THE BEST. AND THE MOST RUTHLESS.

ADMIRAL ACKBAR

A Mon Calaman warrior, starship designer, master tacticien, and organizational gentus. Admiral Ackbar made the Aliberce into a formidable fighting force, then oversent its transformation into the New Republic military. He won key victories at Endorand Bilbringi, and liberated Coruscant twice. As more than one New Republic efficer put it, "Skywalker destroyed the Emperor, but Ackbar destroyed the Empire."

Ackbar served Mon Cata's king during the Clone Wars, then spied for the Alliance while enslaved by the Empire. When Mon Cala threw off the Imperial shackies, he led the planet's rebuilt fixed, then brought that Reed into the Alliance. In battle hawas cautious and conservative, with a mastery of administrative and technical details that made him a highly effective commander. In the final years of Ackbar's life, he drafted the war plan that turned the tide against the Yuuzhan Yong.





GRAND ADMIRAL THRAWI

The Chiss outcast Mitth'raw'nuruodo was one of the Emperor's most valuable servants, as well as one of the least appreciated. Known within the Empire as Thrawn, he destroyed many threats in the Unknown Regions, safeguarding galactic civilization from threats it didn't even know existed. Palpatine made Thrawn a Grand Admiral, but the New Order's anti-atien basis denied him much of the credit he deserved for tactics and leadership.

Four years after the Battle of Endor, Thrawn returned and took command of forces loyal to the Imperial Remnant. He engineered an ingenious campaign to undermine and defeat the New Republic, using lear and deception to magnify the threat and effectiveness of his military capabilities.

A decisive victory seemed within his grasp at Bilbringi in 9 ABY, but he was betrayed by a Noghri bodyguard and stain. His forces fragmented, but years later the mere rumor of his return was enough to throw the galaxy back into disarray.



IM THE DESPOT

A pirate prince from the Tion Hegemony who lived 25,000 years before the rise of the Empire, Xim conquered a huge swath of territory despite living in an era when hyperdrives were limited. and navigation difficult. The line between history and legend has become hopelessly blurred, but tales of the Despot speak of his vanily and ceaseless aggression, as well as his canny creation. of an empire with vast fleets, droid armies and highly efficient war ministries.

Xim's empire crumbled when be challenged the Hutt empire- he was defeated at the Third Battle of Vontor, and died a Hutt slave. But despite his ruinous end, the Despot's name and deeds proved immortal →every child of Luke Skywalker's era knew of Xim.

ADMIRAL NANTZ

The New Republic kept the stooped, cadaverous Firmus Nantz away from politicians and civilians whenever possible, fearful that the brutally candid admiral would once again say something insensitive or offensive about his latest military. campaign. But while Nantz was terrible at public relations, he excelled at war.

As the leader of the First Fleet after the Battle of Endor. Nantz helped mastermind the New Republic drive into the Core



worlds, smashing pirate nests and isolating Imperial warlords until they could be surrounded and destroyed. Nantz's string of victories included Abrakas, Gleva, Moorja, Bannistar Station, Glom Tho, and Bomis Koori. His campaign tiberated the galaxy's Western Reaches and put the New Republic in an excellent position for the liberation of Coruscant.

MANDALORE THE INDOMITABLE

The early Republic kept a wary eye on the Mandalorian clans who dwelled beyond the frontier, but raids by these alien nomads were rare events—until the coming of Mandalore the Indomitable, Around 4027 BBY, the Taung warrior and clan leader had a vision while on the mysterious world of Shagun. Obeying the revelation he'd received. Mandalore the Indomitable ordered the clans. to make invasion plans.

Mandatore's Crusaders overran-Republic worlds such as Nevonta.



Basilisk, and Kuar, then took aim at the carbonite-rich Empress Teta system. There, in 3996 BBY, he dueled the fallen Jedi Ulic Qel-Droma, and was defeated. Honoring the terms of their duet, the Mandalorians served Qel-Oroma in his assault on Coruscant at the climax of the Great Sith War. Mandalore the Indomitable died at Dxun, but the Mandatorians would soon renew their assault on the Republic.





PERS PRADEL

A Pius Dea admiral, Pers Pradeux was a key part of the Renunciate. conspiracy to overthrow the Contisper Chancellors. In the 10970s. 8BY, Pradeux turned the remote planet Prefsbelt IV into a hidden. base for Renunciate navy officers, from which they plotted the downfall of the Pius Dea Faithful. After the Pius Dea's defeat at Uguine, he led the effort to reorganize and rebuild the Republic Navy.

Prefsbelt IV served as the chief Naval Academy for the Republic, Empire, New Republic and Galactic Alliance, with each new generation of cadets keeping alive traditions dating back to Pradeux's time. At the center of the Academy lies Castle Pradeux, and on the night before graduation, each midshipman pays a ritual. visit to the Naval Crypt and the tomb of the Father of the Navy.

GAR STAZ

Defiant, determined, and fearless, the Galactic Alliance Admiral. Gar Stazi escaped the Imperial ambush at the Batile of Caamas in 130 ABY, taking his surviving warships and becoming a querrilla. fighter: Leading from the bridge of the Indomitable, Stazi proved equally adept at fleet actions and supply raids, and became the living symbol of the Alliance. He would die rather than kneel to the Sith, and his officers and pilots would die for him.

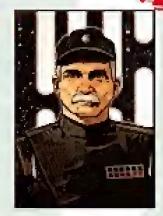


At least publicly, Stazi was allergic to sentimentality. When the Mon Calamari shipyards were about to fall into Sith hands, he ordered his warships to cripple them. And when he realized help from Roan Fel's Empire was critical to defeating the Sith, he put aside his resentments of those who betrayed him and accepted them as allies.

GILAD PELLAEON

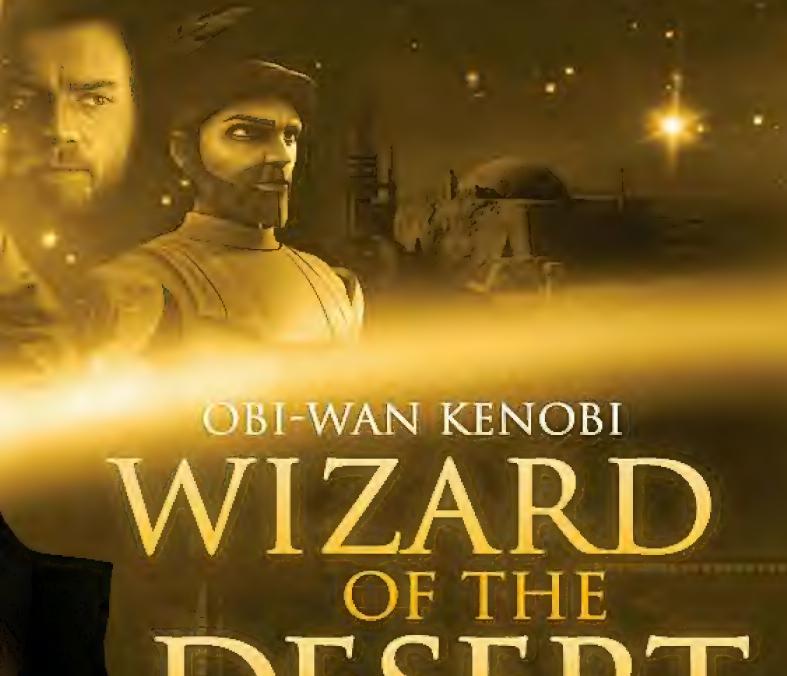
The epitome of a naval officer, Gilad Pellaeon spent his life aboard warships, serving the Republic, Empire, Imperial Remnant and the Galactic Attiance, While never an ardent supporter of the New Order's policies, his belief in order, discipline, continuity and tradition kept him loyal to the Navy and unable to imagine ioining the Rebellion.

Serving under Grand Admirat Thrawn showed Pellacon he could never be in Thrawn's league as a strategist, but it also taught him the value of (lexibility—and, perhaps, a certain amount of



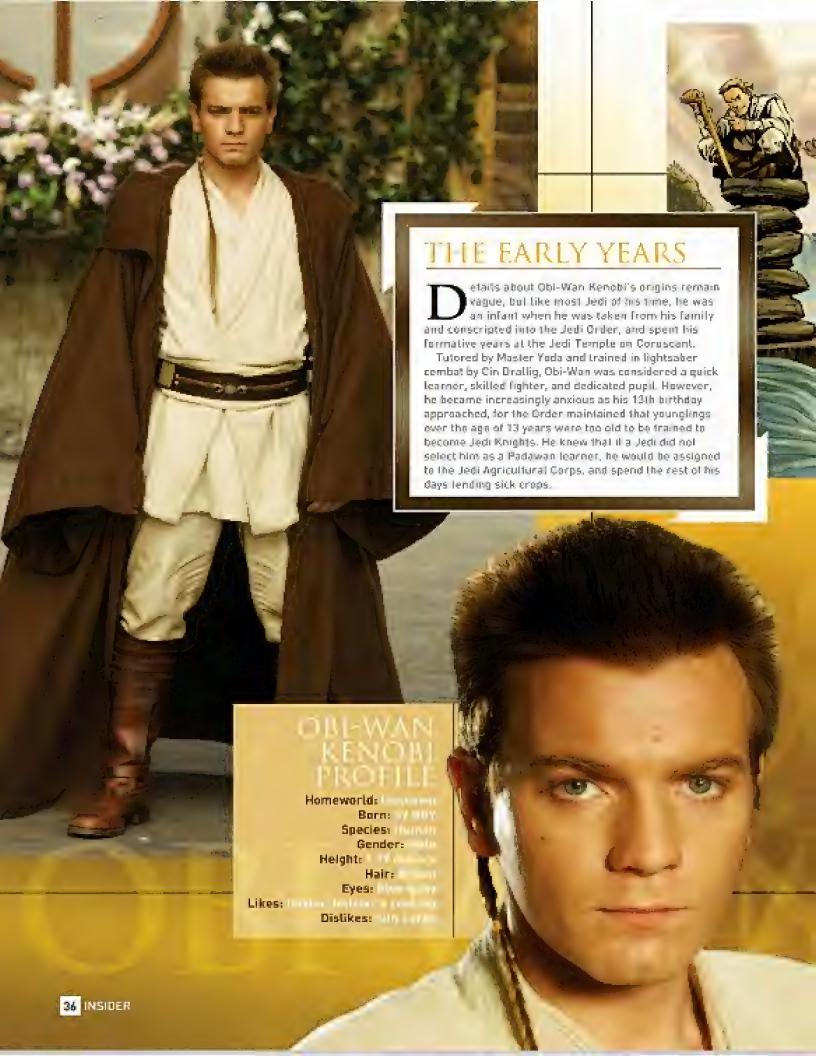
ambition. He tired of power-hungry Moffs and warlords, and eventually learned to dictate to them rather than reflexively. accepting their orders. Pellaeon was assassinated in 41 ABY, during the Second Galactic Civil War. By then he was almost. universally respected—generations later, Pellacon-class Star. Destroyers patrolled the space lanes. 🔷





ESER

RYDER WINDHAM EXAMINES THE LIFE OF OBI-WAN KENOBI, FROM HIS TRAINING AT THE JEDI TEMPLE TO HIS LATER YEARS AS LUKE SKYWALKER'S SECRET GUARDIAN ON TATOOINE.





OBI-WAN: "BUT MASTER YORK SAYS I SHOULD BE MINDED! OF THE FUTURE" QDI-GON TINN: "BUT NOT AT THE EXPENSE OF THE MOMENT

EPISODE I - THE PHANTOM MENACE



hen Obi-Wan Kenabi learned that the Jedi Knight Oui-Gen Jinn might take a new apprentice, he realized if was his last chance to become a Knight. However, Qui-Gon was doubtful of his own competence as a teacher because his previous. apprentice, Xanatos, had failed to become a Jedi and turned to the dark side, Although Qui-Gon initially. rejected Obi-Wan, the wise Master Yoda -- who saw great potential in the pair—arranged for them to travel together on a mission to the planet Bandomeer. in the Outer Rim. After unexpected developments led Obi-Wan to attempt to bring the renegade Xanatos to justice, Qui-Gon chose Obi-Wan as his Padawan.

Obj-Wan went with Qui-Con to the crystal caves of Illum, where he constructed his own lightsaber. On one of their early missions, they journeyed to the mining world Ord Sigatt, where they betriended Bexter Jestster, a shady Besalisk who possessed an incredible wealth of knowledge and a genuine talent for cooking.

Although Qui-Bon and Obi-Wan worked well together, there were occasional conflicts. Qui-Gon frequently wished his apprentice were more patient and mindful. of the moment, and Obi-Wan was baffled by his Master's perchant for befriending pathetic lifeforms. 🕨



MASTER, WITY DOES IT TEEL THAT WE'VE PICKED THE ASSOCIATION PATHETIC LIFEFORM?



WEB OF INTRIGUE

Ten years after Palpatine became Supreme Chancellor, Obi-Wan Kenobi's investigation of an attempted assessination led him to Kamino, a water world that had been erased from all records in the Jedi Archives. He soon learned that Jedi Master Sifo-Dyaswho'd been killed almost a decade eartierhad commissioned the Kaminoans to create a massive army of clone soldiers for the Republic, and that the Kaminoans had used the bounty hunter Jango Fett as the clones' genetic template.

Kenobi questioned Fett, who maintained that he'd never heard of Sife-Dyas, but claimed a man named Tyranus had recruited him for the cloning operation. Later, on the planet Geonosis, Kenobi confronted Count Dooku, a former Jedi Master who had abandoned the Jedi Order ten years earlier and become the leader of the Separatist movement, a growing collective of world's that threatened to secode from the Republic. Dooku professed that he'd left the Order because the Jedi Council ignored his report that a Sith Lord named Darth Sidious had betrayed the Trade Federation and now held hundreds of Republic Senators under his influence.

Kenebi was certain the various tenyear-old events were somehow connected, but still didn't undersland that all were part of a Sith scheme to conquer the galaxy.

EW FRIENDS. LD FOES

enobi had served with Qui-Gon for over a decade. when they met the resourceful astromech droid R2-D2 while protecting Queen Amidala of Naboo from the greecy Neimoidian Trade Federation's droid forces. They were escorting Amidala to Coruscant when an emergency defour to the desert planet Tatooise introduced them to Anakin Skywalker, a nine-year-old boy who was exceptionally gowerful with the Force.

It was also on Talogine that Obi-Wan witnessed Qui-Gon duel a dark warrior with a tastoped visage and a red lightsaber. Although the Jedi Order had not encountered their greatest enemy, the 5th, in a millermium, Qui-Gon correctly identified his attacker. as a Sith Lord.

Pursuing the two Jeds when they returned to Naboo, the Sith Lord mortally wounded Gui-Gon but was stain by Kenebi. Because Qui-Gon believed Anakin. Skywalker would fulfill an ancient Jeds prephecy to bring balance to the Force, his last request was for Kanobi Is train Anakin to become a Jadi.

In that same year the 5th revealed they were far from extinct, an incoducus Senator named Palpatine was elected Supreme Chancellor of the Datactic Senate.

> "YOU HAVE MADE A COMMITMENT TO THE JEDI ORDER, A COMMITMENT NOT EASILY BROKEN.

OBI-WAN TO ANAKIN LPISODE II – ATTACK OF THE CLONES







BEN'S IOURNAL

At a Tatooine junk shop, Kenobi had obtained a leather-bound book with unmarked pages. He used the book as a journal of his life spent on Tatopine, and also for essays and instructions that he hoped might one day help potential Jedi, specifically Luke Skywatker. The book contained detailed instructions for constructing lightsabers, but deliberately omitted information about the true identity of Luke's father. Kenobi kept the book in a locked case in his hut's cellar, where Luke discovered it not long after his confrontation with Darth Vader in Cloud City. Years later, Luke shared the journal with others when he founded his Jedi Academy.

OBEWAN TO ANAKIN PRISODE III BUNDARY OF THE STATE



he Clone Wars ended with the Sith Lords Darth Sidious and his new apprentice Barth Vader in control of much of the galaxy, and the few surviving Jedi were forced into hiding. Before Master Yoda fled to the swamp planet Dagobah, he assigned Kenobi to deliver Anakin's inlant son, Luke, to Anakin's stephrother Owen Lars on Tatorine. Kenobiwould remain on Tatonine to watch over Luke, whose existence remained unknown to the 5rth Lords.

Owen Lars and his wife Bero agreed to raise Luke on their moisture farm. Kenobi mitially took shelter in a nearby abandoned hovel that was within walking distance to the Lars homestead so he could check. on Luke daily. But despite his efforts at discretion, Kenobi's turking presence increasingly rattled Owen, who soon asserted that such frequent patrots might. draw unwanted attention, and do more to endanger. than protect Luke. Because Owen's point was valid, Kenobi acquiesced and withdrew into the desert.

Seeking shelter elsewhere, he found an abandoned but in Tatodine's Jundland Wastes. He continued to check on the Lars homestead occasionally, albeit with greater stealth, but his connection with the Force became his main means to monitor Luke from afair.





INTERROGATION OROID!

SUAVE, STYLISH AND ALWAYS READY TO CHARM THE LADIES! HOW WILL BILLY DEE WILLIAMS
FARE AGAINST STAR WARS INSIDERS INTERROGATION DROID? WORDS: CHRIS SPITALE



What's Lando's greatest asset?

His unparalleled charm, of course! That was one of the things that I thought was very important to that character.



Lande's smile is bigger than:

a) A Cloud City exhaust port, ir) Jaliba the Huti, or c) Boha Fell's reputation

The Milky Way!

When Lando owned the Millennium Fatcon, did he trick out his ride? He didn't need to. He owned something that was comparable to Las

Vegas. I think he was more concerned with the mechanics of the Faicon.

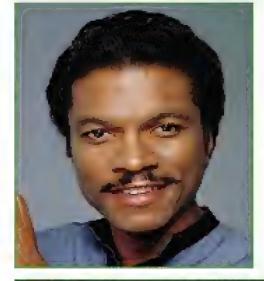


Colt 45! | For years, Williams was the commercial spokesman for the brand.|

Do you think Lando ever toyed with

the idea of leaving Han in carbonile
so he could make a move on Leia?
Oh, he wouldn't have to do that
to make a move on Leia!
He'd just rely on his own
ability to pull a girl in.

Ahome The gape, the cards, and the Cott 451 Left: Pure Cool



NAME: BILLY DEE WILLIAMS ALIAS: LANDO CALRISSAN

FIRST APPEARANCE
Star Wars: The Empire Strikes Back

What were some of Lando's most successful pick-up lines?

It's kind of a spontaneous thing. Depending on the situation, who the person is, and how he's affected by that person. I like to compliment people, especially if there's something very interesting about the person. I'm always quite open about how I view them.

Who was a better co-pilot for Landa in the Falcon—Chewbacca or Nien Nunb?

Nien Nunb. Chewbacca was much more loyal to Han Solo, so there was always that possibility of tension.

So who's the bigger ladies man: Lando
Calcission or Billy Don Williams?
Oh, Lando Calcission! Eve been more of a ladies man in my time. Maybe it's a he! | \$\Psi\$\$





"MAY THE FORCE BE WITH YOU" ISN'T JUST THE JEDI BENEDICTION—IT'S A PHRASE THAT WAS VOTED ONE OF THE AMERICAN FILM INSTITUTE'S TOP 10 MOVIE QUOTES OF ALL TIME, BOTH AN ENERGY FIELD CREATED BY ALL LIVING THINGS AND AN INESCAPABLE POP CULTURE PHENOMENON, THE FORCE IS HERE TO STAY. NOW, AS STAR WARS: THE CLONE WARS REVEALS NEW INFORMATION ABOUT THE FORCE IN THE MORTIS STORY ARC, WE EXPLORE THE POWER USED BY BOTH THE JEDI AND THE SITH! WORDS: DAN WALLACE



IN THE BEGINNING

the Force existed in George Lucas' early drafts of Star-Wars as a source of magic and power. Influenced by Eastern philosophy and by Arthur Lipsett's documentary film 21-87 (which mentioned a "kind of force" to describe a higher power), Lucas created a weapon that could be wielded without muscles. The introduction of tiny, ancient Yoda in The Empire Strikes Back drove the point home to audiences that, like Luke, might have been expecting a more obvious "great warrior." Explained Lucas, "I wanted (Yoda). to be the exact opposite of what you might expect, since the Jedi are based. on a philosophical. idea rather than a physical idea."

in one draft the Force was a nower available to the 12 children of Skywalker, collectively known as the Jedi Bendu of the Ashla, Though many concepts changed

> in the journey from script to screen, the idea that the Force could be used for both good and evil remained, in those early efforts, the Force's light side was called the Ashta and its dark side, the Bogan.

Lightsabers also evolved during story development from sci-fi props into a symbol that identified Force users. The King Arthur associations of swordplay and chivalry. fit nicely with a group that carried the name Jedi Knights, Their weapons, their way of thinking, what they did had to be different from everybody else," said. Lucas. "So I came up with the tasersword and a let of different powers."



In the movies: Luke leaps from the carbon freezing chamber before Vader can activate the controls.

In the Expanded Universe: Kyle Katarn, hero of the Jedi Knight games, uses Force jump to access out-of-the-way platforms.



DO YOU HAVE WHAT IT TAKES?

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Soing a cycers magni also knock you gut any adversion. Occase the Force persone from thing things, metal and pleasing are blackfric activiting are is true paraphal, in a 2000 Planning with Vanity Fair, Lucas stated, a second Severalism, as a forman being, less Antilia Skywalker, as a ruman beingamp to be extremely anverted but he and at no timing has arms and a lay and has one

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FORCE POWERS

In a comic book universe the Jedi would be superheroes. Their abilities to run at super speed, read minds, and move objects without touching them are tangible proof of the Force's existence.



TELEKINESIS

In the movies: Luke calls his lightsaber to his hand in the wampa's cave. Darth Sidious tosses seating pods at Yoda inside the Senate chamber. In the Expanded Universe: Starkiller, Darth Vader's apprentice, steers a Star Destroyer into a spectacular crash landing in The Force Unleashed.

JEDI MIND TRICK

In the movies: Obi-Wan convinces a squad of stormtroopers "these aren't the droids you're looking for." However, Qui-Gon flaps when he tries the trick on Watto who, as a Toydarian, is naturally immune.

In the Expanded Universe: In the Knights of the Old Republic comics, misht Jedi Zayne Carrick fails to mind-trick the Snivvian con artist Gryph, because Gryph is far too savvy to fall for a tactic intended for the weak-minded.









TELEPATHY

In the movies: Luke sends a thought message to Leia as he hangs from a Cloud City weather vane.

In the Expanded Universe: Mara Jade mentally warns Leia of Imperial assassins in the novel The Last Command, then conveys specific instructions on how to take them down.



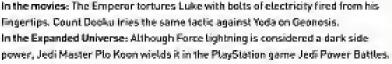
PRECOGNITION

in the movies: Luke senses the future by glimpsing hisfriends in pain on Cloud City. Anakin foresees Padmé's suffering and yows to stop it. In the Expanded Universe: In the New Jedi Order novels, Jacen Solo has a vision of the galaxy in which his missteps leads to imbalance and potential victory by the Yuuzhan Vong invaders.



FORCE LIGHTNING

In the movies: The Emperor tortures Luke with bolts of electricity fired from his-Fingertips, Count Dooku tries the same factic against Yoda on Geonosis. In the Expanded Universe: Although Force lightning is considered a dark side.





THE SITH

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Some districting and a procession, but a control power-burging realizer of State philosophy at a control power of topol burging the student from the burgins of the Distriction of the State have planned a rich real in the Progress of the Distriction of the State have been a real progress of the Distriction and the State many Legislation remains. The State of the realization of the State of t Darth Krays, Goth Talon, Berth Timeson, and Carth Condessed from excluser Sole, the son of nice So and Lake Congress



MIDI-CHLORIANS: WHAT'S THE DEAL?

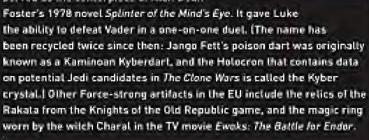
In the Star Wars universe, midi-chlorians are microscopic life forms that reside inside living cells. As Qui-Gon says, "Without the midi-chlorians life could not exist, and we would have no knowledge of the Force. They continually speak to you, telling you the will of the Force." That quote, and the fact that Anakin Skywalker was given a midi-chlorian count of over 20,000, upset some lanswho believed that the "mystical energy field" theory of the Force had been overturned in favor of a literal, scientific solution.

The answer, however, is right there in the dialogue. The midi-chlorians aren't the Force, but merely the broadcasters. The idea ties into the theme of symbiosis that runs throughout The Phantom Menace (the Gungans and the Naboo, in another example, are said to form a "symbiont circle"). The Force itself remains an otherworldly energy, and explicitly one with a consciousness or will. In the Expanded Universe: Because they aren't strictly necessary to understanding the Force's effects, the midi-chlorians have gone ignored by most creators of novels and games. In the humorous comic "Skippy the Jedi Droid" from Star Wars. Tales, the droid RS-D4 becomes a Force-user thanks to a high concentration of "midi-chloroxians" in his tubricant fluid.

FORCE ARTIFACTS

It seems appropriate that the Force, a magical presence, could be concentrated within a wearable amulet. In fact, in the early scripts of Star Wars: A New Hope the Kiber crystal was an object capable of magnifying the Force. The script centered around recovering the crystal, and it acted as the MacGuffin to move the plot forward.

In the Expanded Universe: Using a different spelling, the Kaiburr crystal served as the centerpiece of Atan Dean







LUMINOUS BEINGS ARE WE

If the Force is created by life, then death should extinguish it. But the Jedi have even conquered this enemy. In A New Hope, only Obi-Wan's robes stay behind after Darth Yader cuts down his former master with his lightsaber. The disappearing act is seen once more when Yoda fades away on his deathbed.

Interestingly, Yoda freely admits that he can't stop himself from dying. "Strong am I with the Force," he says, "but not that strong." Instead, merging with the Force seems to be a way for a Jedi to die on his or her own terms, gaining additional powers in the process. Obi-Wan, Yoda, Anakin, and Qui-Gon all become Force spirits in the movies to reveal important information Isuch as Yoda's location in the Dagobah. system and to give urgent warnings







Qui-Gon's "Anakin, no!" just before Anakin kills the Tusken Raiders).

What is death to a Jedi, exactly? in the rough draft of Return of the Jedi, Yoda tells Luke that he will soon join. Obi-Wan in the "Netherworld," which will enable him to assist in the fight. against the Emperor.

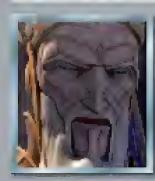
"Having Ben come back is almost like Zen," said Empire Strikes Back director Irvin Kershner, regarding Obi-Wan's shimmering specter. "A Buddhist notion is that you don't die, that you come back. and have to suffer again until. you do enough good and decide you don't ward to come back."

In Revenge of the Sith we learn

that this isn't a standard Jedi feat.

It is something that Qui-Gon Jinn picked up from a Shaman of the Whills, and it can only be accomplished through compassion, not greed. Of course, Qui-Gon didn't disappear upon death—he had a Jedi funeral on Naboo-but was able to retain his consciousness anyway. In the Expanded Universe: Prior to the prequels, it was common for tans to assume that all Jedi became Force spirits upon death. Many sources. including Tales of the Jedi, used this to mark a Force-user's passing, though post-Revenge of the Sith it has become much less frequent. The technique has since been turned into something. that has been lost and rediscovered throughout the ages. In the Legacy comics set more than 130 years after the movies, Luke Skywalker appears as a Force spirit to his descendent, Cade.

THE CHOSEN ONE



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WORDS: SCOTT CHERNOFF

AS COMPOSER OF THE SOUNDTRACKS FOR THE STAR WARS: THE CLONE WARS MOVIE AND TV SERIES, KEVIN KINER HAS BECOME THE MOST PROLIFIC MUSICAL ARTIST IN THE STAR WARS UNIVERSE SINCE THE GREAT JOHN WILLIAMS.

hen Kevan Kiner created the score to the Star Wars: The Clone Wars theatrical feature, he became the first person to compose the soundtrack of a Star Wars movie besides his idol. John Williams.

However, this wasn't the first time Kiner had built upon the work of the legendary composer. Twenty years earlier, one of his first composing jobs was on the TV series Superboy, for which he adapted the classic Superman movie theme, originally composed by Williams.

That was my first foray into really emulating his style," Kiner told Star Wars Insider about the TV series that pre-dated 5-mallwille as the first liveaction plimpse into the Man of Steel's early years. "He did such a fantastic job on Soperman: The Movie, and I wanted to carry that forward in the TV series. I did 100 episodes of that show, and it really got me into orchestral scoring."

Two decades later. Kiner is back wielding the baton, composing and conducting the music for Star Wars: The Clone Wars, another TV series whose music springs from the iconic work of John Williams.

He has always been my tavorite composer, and he continues to be," Kiner says. "I think it's for the same reasons that make him so special to George Lucas, in that he has a way of bringing a very legitimate. classical sensibility to a film score. I'm emulating John, but I don't want to be a clone of him-punintended. I have my own voice,"

Indeed, the music of The Clone Wars uses John Williams' memorable musical cues as a springboard. to an ever-expanding universe of soundscapes and melodies.

George was very clear on every planet having its own ethnic identity." Kiner says, explaining that each environment seen on The Clone Wars has a distinct musical flavor. Ton Ryloth, the clone troopers stumble across a little girl, and she's quite



frightened and hides in a little cave. There's a very tender moment where they make friends with her, and I used this West African flute as the main melody instrument. It's extremely expressive, and it has a very earthy kind of sound to it. We still have the orchestra in the background, but it's very simple—the strings are supporting the melody of the flute. Whenever we go to Ryloth, we'll hear that style."

Kiner says the different cultural influences have taken The Clone Wars to new musical frontiers. The balancing act is bringing out the magic but not being dopey. In this day and age, we've all heard 'space music,' so you don't want it to be a cliché. That's where that ethnic element is really cool, because it opens up a tot of worlds where you can have something that's magical and exotic sounding, hopefully bringing goose bumps and a feeling of mystery and wonder—but it's earthy and cool at the same time. It's not your typical space music."

Kiner is something of an expert on space music. His repertoire is heavy on sci-fi, having composed music for such TV series as Stargate SG-1, Invisible Man, Super Force, The Visitor, the campy sitcom Out of this World, and even the most recent Star Trek TV series. Enterprise. That makes Kiner one of the few artists to traverse the galaxies of both "Stars": Trek and Wars. "I guess maybe a part of me should be highling with the other part of me." he lokes.

Those credits tell only part of the story, as Kiner's background is remarkably diverse. He started out "as a rock in roll guy," he confesses, playing weddings in his youth with a band before moving on to the guitar chair in the UCLA jazz band during college, and then touring the world as an arranger for live acts like. The Supremes.

These days, Kiner is perhaps best known for his collaboration with David Arnold on the music for the long-running—and very Earth-bound—hit TV series CSI: Miami. "When I'm writing Ifor! CSI," Kiner says, "it's just so different, It's more sound design and groove-oriented. It keeps me young and keeps my writing fresh, too."

That Ireshness has informed Kiner's work on The Clone Wars. In addition to the ethnic element, George wanted some of what I was doing in CSI: Miami. You can find some of those elements, but not everbearingly. It's a modern film score, but there's a classical influence. Besides, it's animation, and that's always more difficult to score than live action. You need to be a little busier, and you have to move with the characters and tell the story a little more.'

Kiner describes the individual episodes of *The Clone* Wars as "Little mini-movies. There's nothing like our show on television. Whenever I finish an episode, I just stump down in the couch in exhaustion tike I just finished a feature. It's not like scoring a television show, because every episode is unique unto itself."

Kiner says each character provides inspiration for different musical paths. "When I first saw Luminara, I was really stoked," he says. "Her theme is a melody that's one of my favorites, and anytime



INTERROGATION DROID!

AS THE LEADERS OF THE REBEL ALLIANCE, MON MOTHMA AND GENERAL CRIX MADINE HAD THEIR HANDS FULL DETERMINING NEW REPUBLIC POLICY. STAR WARS INSIDER PROBED THEIR ALTER EGOS CAROLINE BLAKISTON AND DERMOT CROWLEY TO SEE WHERE THEIR ALLEGIANCES WOULD LIE ON SOME HYPOTHETICAL STAR WARS CAUSES. WORDS: CHRIS SPITALE

Sine trees

Stores Two of the road respected anabase of the Richards again The Ewoks vs. the Duloks, Ewoks want to save
the trees from deforestation, but the Duloks keep
cuiting them down to make room for more
gaups farms. How would General Madine
and Mon Methma handle the crisis?
Caroline Blakiston: I would get the two sides
to negotials. I know that some of them are
a bit bioner and less hairy than the others.

to negotiate. I know that some of them are a bit bigger and less hairy than the others, but they would need to get together and speak. And if not, then knock their heads together like coconuts and drink the milk! Dermot Crowley: I couldn't agree more. She's outrageous and extreme, but I'm in concord.

The Jedi Archives Summer Reading Program.
Certain Jedi etders think the Sith Holocrons should be banned from the reading lists. Thoughts?
DC: Oh. I think one should have a comprehensive knowledge of everything, dan't you?
CB. I think it's true. Anyway, who are these elders?
Goodness! We're the alders!

Kamino's alwhas are once again on the endangered species list. How do you police the pirates that continue to litegally hunt them for underworld

eateries intent on serving alwha fin soup?

DC: Harpoon them! Like they did to the mammals. You know, I could easily be a fascist if I'm not too careful!





CAROLINE BLAKISTON AND DERMOT CROWLEY MON MOTHMA and GENERAL MADINE

Star Wars: Return of the Jedi

GB: I try to keep General Madine in control, but it's not very easy, I humor him whenever I can.

Kuat Drive Yards is rejuctant to produce more fuel-efficient starfighters. They claim that they only produce what their customers demand.

How do you encourage them to change from fuel-based engines to atternatives?

CB: Shoot the ones who don't agree with bows and arrows.

DC: Yes. And maybe hire some bounty hunters? I think we need to be more ruthless in the New Republic, for the good of mankind,

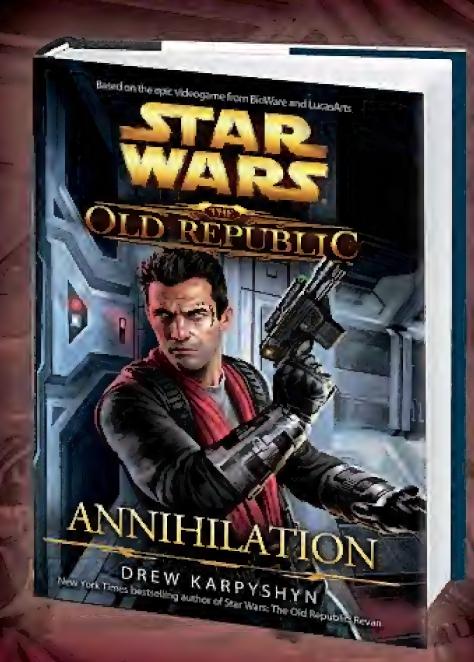
CB: I'm not sure I agree with you, but I will listen, I will regoliste, And I think we should go have breakfast. What do

you think? DC: All right!





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TITAN BOOKS



ON PAGES 12–17. STAR WARS INSIDER WENT BACK TO THE EARLY DAYS OF DARK HORSE COMICS. THIS TIME DAN WALLACE UNCOVERS WHAT HAPPENED WHEN THE PREQUELS HIT THE SCREENS AND STAR WARS POPULARITY REACHED FEVER PITCH!

he hype was inescapable. Fueled by the record-setting release of the Star Wars Trilogy Special Editions and a tantalizing string of trailers, teases, and sneak peeks for Star Wars: Episode I The Phantom Monaco, 1999 was shaping up to be the biggest year that Star Wars had ever seen.

Dark Horse Comics slood ready to ride the wave. After relaunching Star Wars licensed comics with Dark Empire in the early 1970s, the company had enjoyed a succession of hits that took the saga from the timeframe of the classic trilogy to the vanished splendor of the Republic's golden age. The prequels represented a second phase in Dark Horse's Star Wavs output—for the first time, the company would be producing work alongside new George Lucas movies that promised new characters, new conflicts, and a fresh sensibility.

Ironically, the massive public interest in the prequels didn't help Dark Horse much during the period from 1999-2005. There simply seemed to be an overabundance of options for fans wanting to scratch a Star Wars itch. "When The Phantom Menace was released we experienced an almost immediate drop-off in sales," says Dark Horse's Randy Stradley. "Sales stayed at that lower level pretty much across the board until after the release of Revenge of the Sith. During the period of the prequels there was so much Star Wars material available that fans couldn't afford it all, and were forced to make choices. After the third film, as the product wave subsided, our sales went back up to previous levels."

Stradley notes that the decrease and rebound weren't merely confined to prequel-themed titles, nor was the phenomenon a reflection on the quality and craftsmanship of the era's stories. If really think it was a case of fan appetite for all things Star Wars being temporarily sated," he says.

Dark Horse's prequet era actually began at the end of 1998, with the publication of the first installment of the story arc "Pretude to Rebellion." The event represented two important milestones: the inauguration of a new ongoing series (simply called *Star Wars*, in the vein of the Marvet series that ran from 1977-1986), and the introduction of Episode I's Jedi character Ki-Adi-Mundi.







THE DARK HORSE YEARS

park Horse's prequel-era output was prolific, but don't give up. Presented here is a top-tine guide to getting your hands on all these stories, which span multiple eras of the Star Wars timetine.



Star Wars: Republic (1998-2006)

The prequel era at Dark Horse began with the launch of this series, originally titled simply Star Wars. Its early years are notable for the adventures featuring the Jedi Quintan Yos and Aayta Socura. The series received a name change to Star Wars: Republic with issue #46 and began chronicting the events of the Clone Wars, ending

its run with Issue #83-11 has been collected in 18 trade paperbacks, with "Prelude to Rebellion" the first volume in the run. Collectors take note: The tenth through eighteenth collections are labeled "Clone Wars" volumes 1-9 fand don't carry any outward Star Wars: Republic identification).

Vader's Quest [1999]

Darth Vader hunts for the pilot who destroyed the Death Star in this four-issue series by Darko Macan and Davo Gibbons [Watchmen]. The story is available in its own trade paperback collection, and can also be found in the highvalue, 336-page Star Wars Omnibus: Early Victories.



Star Wars Tales (1999-2005)

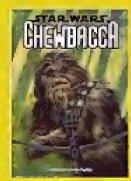
An ambitious experiment, Star Wars Tales took its "Infinities" label to heart by publishing a broad range of short stories from the likes of Garth Ennis, Peter David, Tony Millionaire, and Sergio Aragones. The series lasted an opic 26 issues and has been collected in a series of six trade paperbacks.

Star Wars: Union (1999-2000) The wedding of Luke Skywalker

and Mara Jade almost goes off without a hitch in this four-issue series, which was subsequently collected as a trade paperback and a limited Star Wars 30th Anniversary Collection hardcover.

Star Wars: Chewbacca [2000-2001]

To commemorate Chewbacca's death, this four-issue series featured untold tales from Chewie's early years illustrated by Jan Duursema, Dave Gibbons, Kilian Plunkett, and more. It has been collected in trade paperback format.





overexposure, we didn't want to ignore that era," says Stradley. My directive for writers working an Empire was that they try to show Luke, Leia, and Han through the eyes of other characters. Don't just show us Luke being heroic, but show us how he's heroic, and how his decisions and actions affect and inspire the pointof-view characters."

The 2005 release of Revenge of the 5ith ended the live-action prequel era. Although Dark Horse published related tie-ins lincluding the four-issue. General Grievousl, it largely used the opportunity to take its stories in previously-unexplored directions including the Empire's formative years in Star Wars: Back Times. As Stradley succinctly adds, "I feet very strongly that Dark Horse's job. is not to reinvent Star Wars, but to simply tell the best stories we can within the existing framework.



THE DARK HORSE YEARS



Star Wars: Darth Maul (2000) The action is fast and furious as Darth Maul single-handedly. wines out a Black Sun criminal. syndicate group in this brutal. adventure. It can be acquired as a solo trade paperback. as a limited edition Star Wars. 30th Anniversary Collection handcover, or within the 454-

page Star Wars Omnibus:

Rise of the Sith.

Jedi Council: Acts of War (2000)

A four-issue series pitting some of the Jedi Order's greatest lighters against an army of Yinchorri warriors, Acts of War is available either as a standalone trade. paperback or as one of the tales in Star Wars Omnibus: Rise of the Sith.

Underworld: The Yavin Vassilika (2000-2001)

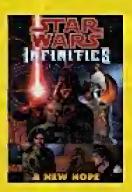
This five-issue bounty hunter romp stars everybody. from Boba Fett to Greedo. It is available in a standalone paperback collection.

Star Wars: Jedi vs. Sith (2001)

Set 1,000 years before the events of the movies, this six-issue series was the first to flesh out the character. of Darth Bane. If is available as a trade paperback and a special limited-edition Star Wars 30th Anniversary Catlection hardcover.

Star Ware Infinities (2001-2004)

These "what if" stories retold. the movies of the classic trilogy, but with twists that caused their narratives to unspool as atternative history. Star. Wars infinities: A New Hope, Star Wars Infinities: The Empire Strikes Back, and Star Wars Infinities: Return of the Jed/ are each available in trade paperback format.



Star Wars: Empire (2002-2006)

This series ran for a total of 40 issues and has been collected.



in seven trade paperbacks—the first of which, "Betrayal," centers on a plot by Imperial Molfs to kill. Emperor Patpatine.

Star Wars: General Orlevous

Originally printed as a fourissue limited series, this tale of Grievous' plot to transform Jedi younglings into his personal cyborgs is available as a standalone trade paperback.













Wood doesn't mind reminding Burit that his own show benefits from those initial labors. "Now it can all be used—and stolen for *The Clone Wars*." Wood says.

Although Burtt hasn't worked on *The Clone Wars* animated series, he approves of the continuation of his work. "My career has taken me away to Pixar and off into other, new films. [When] I walk back to my old room, which is now *The Clone Wars* room, the sounds I hear coming through the door all sound like *Star Wars* to me. I feel that I can totally trust them. The language of sound that was established, starting with George's ideas, is being taken further. The universe keeps expanding and the library keeps going. I was always hesitant to turn the *Star Wars* job over to anyone; I was very protective and kept close control over the sounds. With Matt, he understood the value of it and has taken over that job. I feel comfortable." Burtt says.

After the prequet trilogy was complete, the pair reunited on another well-loved space fantasy film: Pixar's WALL-E. Andrew Stanton, the film's writer. and director, told Burtt that he wanted to create "R2-D2; the Movie." Burtl explains, "What he was saying is that he had a main character that had expressive sounds and wasn't going to speak in words that we understand. Fortunately, R2-D2 and the droids in Star Wars had led the way. Audiences have been brought up understanding robots, something that was ground-breaking when it was done in the first films. It allowed IYALL-E to have a basis as a successful concept. After I spent three years on WALL-E, I got together with Matt to co-supervise the sound editing. on the film. It came back over to Skywalker Sound, as all Pixar films do, for sound editing and mixing.

"Matt also connected our studios that were separated by 25 miles or so. He found a way to have a broadband connection so that sounds and images on a screen at Pixar could be mirrored in the sound design room at Skywalker. We could play and review sounds over a distance."

At that time, Pixar built a dedicated sound studio nicknamed "Soundhenge." Even after his three years at Pixar, Burtt did not find his name on the door: "They put a plaque on the office that said 'Matt Wood." says Burtt.

From Wood's point of view, this plaque brought balance to the Force. "I had Ben's name on the [Skywalker Sound office] door, For the longest time, we both had our names on each other's doors." says Wood.

Collins next asked Burtt how digital technology changed his approach for sound design. Burtt replied, "Some things changed; some things did not change. The aspect of going out into the world around us to capture sounds for *Star Wars* stayed the same. Generation loss used to be a gigantic problem in the pre-digital days; an original sound recorded on tape went through at least 10 generations of analog



duplication by the time it got to the theater. A great deal of effort always went into quality control and noise reduction or else sounds degraded terribly. With digital, that was no longer really an issue. That lifted a lot of stress from the sound editors and allowed them to focus on the creative (aspects). Another huge difference was that a library could be put into digital form to be browsed very quickly. We used to keep sound on old strips of film, sometimes broken up and hung on hooks. It took a long time to find a component for something. A digital library can be browsed within a few seconds.

"The digital revolution for visual effects has [allowed creators to] synthesize models, textures, costumes, and characters in the studio. That kind of revolution didn't happen to sound. Sound is partly documentary filmmaking. The digital tools haven't allowed us to turn diats to create a voice. We still have to find those things in the real world. Digital made it much more convenient for us to do our work; more time can be spent on the creative

Finally, Burtt offers advice to anyone interested in a career in sound design. "I find there are generally two groups of sound people." He says. "One group is made up of technical experts: they understand the tatest software, know the tatest microphones, and are passionately interested in the bleeding edge of technology. The other group is less interested in technology and more interested in [the performance of a sound]. What kind of sound can I make by twisting this broken piece of leather around a wax paper plate?' They are thinking about how sounds can be used to give a dramatic dimension to a scene. Most successful sound [crews have members from] these two groups because they need each other. Occasionally, you find an Individual who embodies both groups. As you are studying sound, don't neglect either of these areas.

"Build your own sound effects library, Get an audio recorder, go out, and listen. Here's my rule: If a sound catches your attention, like a broken motor in a grocery store refrigerator, record it. By recognizing it, you know that it stands out in some way and has a feature that is going to be usable tater."



Q & A With Ben Burtt at Celebration V

During Ben Burit's panel at Celebration V, he answered questions from fans. Here are some of the best!

What is your favorite sound that you created for Star Wars?

My favorite Star Wars sound is the first sound I made the lightsaber. I went out to the studio for one of my first [meetings] and saw Ralph McQuarrie's artwork on the wall showing these glowing sabers. I thought that was a fantastic visual. This was long before they filmed anything. I was a projectionist at the USC cinema department and I remembered the hum of the projection motors as I sat there in the booth. There were two of them and you could get a musical tone going between them. I thought, Gosh, Ihis is the lightsaber, so that [sound] was discovered within 24 hours. Nobody challenged it; everybody loved it right from the beginning.

What is your favorite sound that you created for a non-Star Wars project?

I love gunshots, so I'm going to say Indiana Jones' pistol. In the *Indiana Jones* movies everything was exaggerated; pistols became cannons.

What are some of the oldest sound recordings that you have used in a film?

I've been going through all of my old tapes to digitize them, and have been discovering old things. I was working on the film Munich a few years ago. I discovered that I had recorded some propeller-driven passenger airplanes flying over my house back in the 1960s. That was just what we needed, period



sounds on recordings that were good enough to use in the movie. While filming Return of the Jedi in London, I made sure to record all of the telephones in the hotel and studio. Telephone rings change over the years as technology changes. I needed vintage phone rings, and I had them. Sometimes the most mundane things are something you can snag for later.

What is the oldest unused recording in your library? I have a folder [of sounds] on my computer called "To Be Filed." I like them, but I'm not sure what to do with them. One of them goes back to [my work on] Star Wars; I made a loop out of a door thump that sounds like a heartbeat. I've never used it yet. •



INTERROGATION ORDID!

POOR GREEDO NEVER CAUGHT A BREAK. HE GOT IN A SCUFFLE WITH LITTLE ANAKIN IN *THE PHANTOM*MENACE (LATER CUT FROM THE FILM), BOTCHED A KIDNAPPING AND THEN GOT BEATEN UP BY BARON PAPANOIDA

IN *THE CLONE WARS*, AND ENDED UP SLUMPED OVER A TABLE AT THE MOS EISLEY CANTINAL *STAR WARS INSIDER* ASKED PAUL BLAKE—WHO PLAYED THE HAPLESS RODIAN IN *A NEW HOPE*—HOW UNLUCKY GREEDO WOULD FOUL UP IF HE REPLACED MORE COMPETENT *STAR WARS* CHARACTERS.

WORDS: CIIRIS SPITALE



lane. Again.

What If Breedo faced Jango Fatt in the Gennosis Acens?

Greedo was very adopt at martial arts. He was tought by the Japanese masters at Assassin College. However, he missed the day they taught sword fighting, so he'd have been the one decapitated.

What if Greedo was stopped by sandtroopers at Mos Eisley?

It is powers of mind control were immense! It explains how he persuaded a lovely female. Rodian to become Mrs. Greedo!



He'd have gotten
a call from Mrs.
Greedo, and
would have had
le fly all the way
back home.

What if Greedo had to reassemble C-3PO on Cloud City?

Greedo assembling? I don't think it's even a possibility. He wasn't the brightest of Rodians, even when he applied for a place at Assassin College.

What if Greedo had been in on Luke's plan to escape from Jabba?

Greedo might have succeeded in tossing Luke the lightsaber. I see that as one of his few heroic moments. It would have probably hit him on the head, though.



NAME: PAUL BLAKE ALIAS: GREEDO

Star Wars: A New Hope

What if Greedo had taken the place of Lando during the essault on the second Death Star?

Well, Greedo didn't have a pilot's license, so that's a problem. He'd probably have been pulled over long before he got near enough, and been taken into custody.

What if Greedo had to save Luke from the Emperor on the second Death Star?

Greedo would have attempted to grab the Emperor, but the belt he was wearing would have fallen around his ankles, leading him to trip and fall over the precipice. Of course, in my alternate universe, Greedo would have shot first, killed Han Solo, run off with Princess Leia, defeated Darth Vader—and ruled the galaxy! •

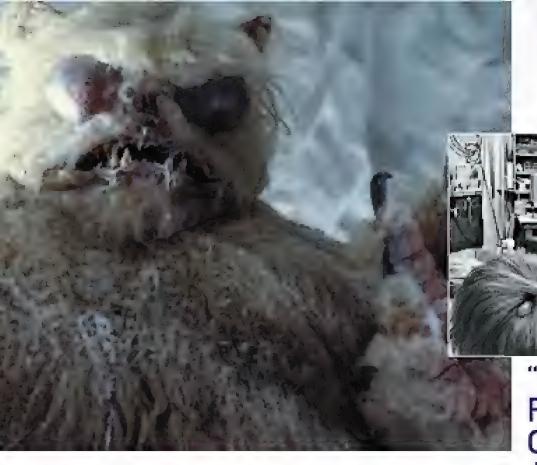




SER BERRE

MULTI AWARD-WINNING NICK DUDMAN'S CAREER
IN MAKE-UP STARTED WHEN STUART FREEBORNS
IN MAKE-UP STARTED WHEN STRIKES BACK. THE
HIRED HIM FOR THE EMPIRE STRIKES WAS TO JEDI.
BIGGEST CONTRIBUTION. THOUGH. WAS THE JEDI.
BIGGEST CONTRIBUTION. RETURN OF THIS YEAR
CREATURE-FEST THAT WAS RETURN WILKINS
CELEBRATING ITS 25TH ANNIVERSARY AN WILKINS
WORDS: JONATHAN





You served your apprenticeship on The Empire Strikes Back. Was it daunting to work on such a big movie?

It was terrifying. I had an invitation from Stuart. to go up to Elstree where they were shooting. The Empire Strikes Back, I went along with my photos, the stuff I'd got from school and college. I was shown into his office where he was working on Yoda. Hooked at all this stuff: I mean, I couldn't fathom how on Earth he'd. done it. I was very lucky, as he offered me a job on the spot, and asked if I'd be able to start the next day. It was terrifying. I was very fortunate because it was a small team. Nick Maley and Bob Keen and the rest of the team. were lovely, very easy to work with. Stuart really wanted me to assist him in finishing the Yoda puppet, so I built early control systems. for the Yoda puppet with him, with no real idea what I was doing.I was doing what I was told, but it was a wonderful learning curve just sitting there watching this guy work.

Was there a sense of pressure, because Yoda was such a big character in the movie?

I think initially there wasn't, but certainly I very much became aware of the pressure to get it right. We had a back-up Yoda that Nick Maley had put together that didn't have the subtleties of Stuart's, and that was at least going to be ready in an emergency. Stuart's Yoda was literally down to the wire with myself, Stuart, Bob, and the team being up all night, frantically trying to get it together. Trouble being, we didn't know what we were doing because nobody had ever done it before quite that way. It was a real race against time, and quite scary when we first took our finished work to the set.

So was Yoda your favorite character to work on?

I think Yoda was the one I felt was magical, because it was the first time I went to rushes, and saw the dailies of something that I'd helped to do, however minimally, actually functioning on film. It's something, of course, that nowadays is rare because with digital you don't go to rushes and see this wonderful thing suddenly there. Back then, you shot the stuff and you went the next day and you sat in the theatre and you watched it. You knew instantly whether it had worked or not. I do remember that feeling of, "It's a character and it works."

Was there anything you worked on for the movies that didn't quite work?

On Empire I do remember helping construct the wampa. That was always a nightmare because it was made with sheepskins and weighed a ton. I do remember problems with "STUART
FREEBORN
OFFERED ME
A JOB ON THE
SPOT, AND
ASKED IF
I'D BE ABLE
TO START THE
NEXT DAY!"







can make up your own rules; the minute you get near a humanoid character, you're forced into behaving and following the rules that people expect. If a character has dialogue, he needs to lip-synch. You can't claim, "Oh, I'm sorry, this alien doesn't lip-synch because on his planet they den't." Nobedy's going to buy that, and so it does become much harder. It's a realchallenge to identify what works and what doesn't. In the past, lip-synching was the responsibility of the puppeteer. That works very well to a degree. If it's something you can't get a puppeteer inside of, and it's mechanical, in the past you'd have millions of people pulling cables or running the camera at different speeds. like they did with Little Shop of Horrors. Nowadays, if you were going to do a practical creature that behaved like that, you would use a computer to run a voice. program. We've done a lot of stuff where you take dialogue files and you put them. in the computer and you can actually program the puppet to lip-synch to that file. That works fantastically because it will always do the dialogue perfectly. We never had anything like that in the past, it was people pulling on bits of string!

When you went back on the Star Warsset to work on The Phantom Menace was it noticeable how things had changed? Oh yes, it was 15 years or more later, wasn't it? Yes, the way in which the movie was being made was completely different. It

was great fun to do because we got to do loads of alien heads which were ones that I'd known, so there was a great nostalgic feeling. That was great fun. Going to the Ranch and trawling through the Archives, that was great.

Having somebody like George in charge is great because it's one person. There's no committee, no people in suits having arguments. over what you can or can't do or what something should look like. You just go and ask one bloke and he gives you a straightforward answer. You know where you are, and that's great. Obviously things had changed a lot on The Phantom. Menace. If you just read the script you'd go, "How are we going to do that?" You knew perfectly well it was all going to be CG, because that film, especially, was a showcase for technology they were developing. That was interesting, because I was able once again to talk to the ILM people, like Jeff Olson and John Knoll, and actually get a pretty good insight as to where the technology. actually was going. So it was a very interesting movie to work on and certainly set people like me up for knowing how to work on that kind of film because of the whole way of shooting. it, with blue sets everywhere and people jumping over blue bakes... You never quite knew where you were. It was very different. 🕸

"THE FIRST PROSTHETIC MAKE-UP I EVER DID WAS BIB FORTUNA."



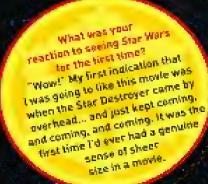
TIMOTHY ZAHN'S HEIR TO THE EMPIRE KICK-STARTED A WAVE OF STAR WARS EXPANDED UNIVERSE NOVELS THAT CONTINUES TO THIS DAY, HIS LATEST BOOK. SCOUNDRELS, IS A GRIPPING HEIST TALE THAT'S SURE TO FURTHER HIS REPUTATION AS ONE OF STAR WARS' FINEST AUTHORS. INTERVIEW BY MARK NEWBOLD.

I saw a short Newsweek article about it a few weeks ahead of the release, and there were people talking about the movie the first night it hit the theaters. I was working on a computer project that evening and didn't get to see it until the second night. I don't know how attendance was opening night, but our showing was packed.

Do you have a favorité scene? There are way too many to choose from, so instead Cit pick my tirst lavorite scene, the one that first really and truly grabbed met Ohi-Wan's counter-attack in the cantina. In that single, perfectly tramed instant he went from being a knowledgeable but relatively Passive-segming old man it a ceasy old wigard, 'in Owen's estimation' to a competent, skilled, and highly dangerous warrior.

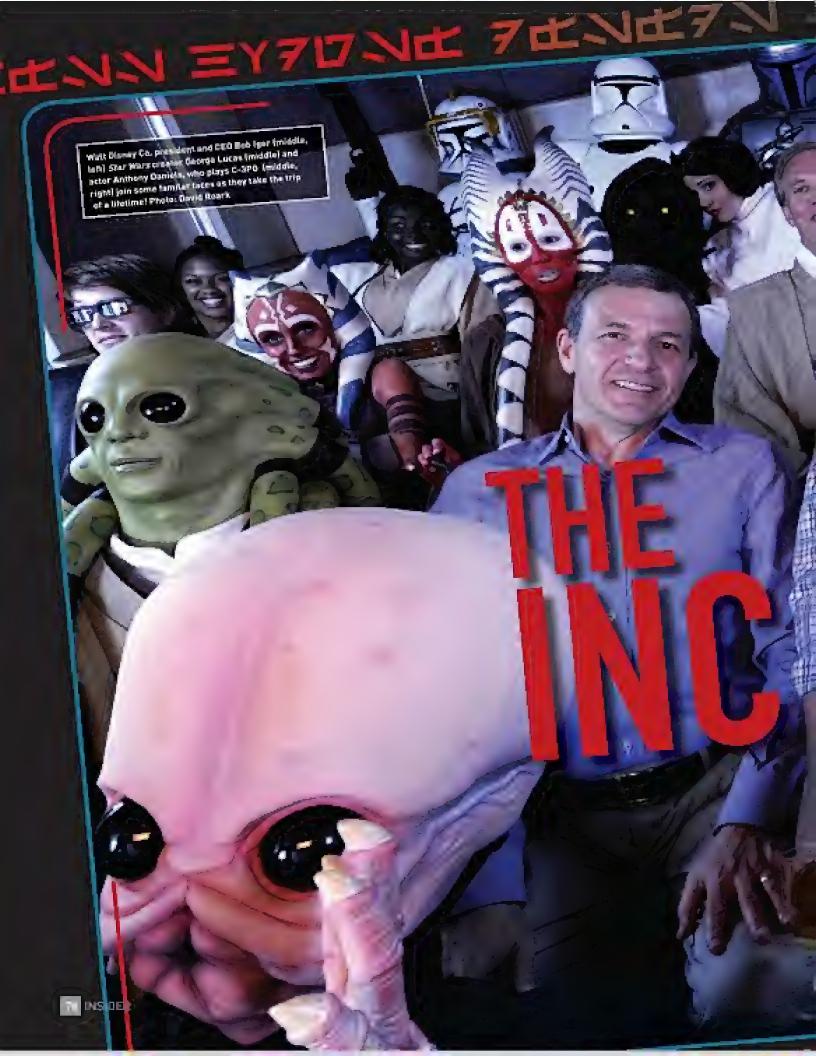
There's a moment in every Pixar movie that brings a lump to my throat. I hated the Star Trek reboot. Can we please get Pixar to do the next Star Trek movie?

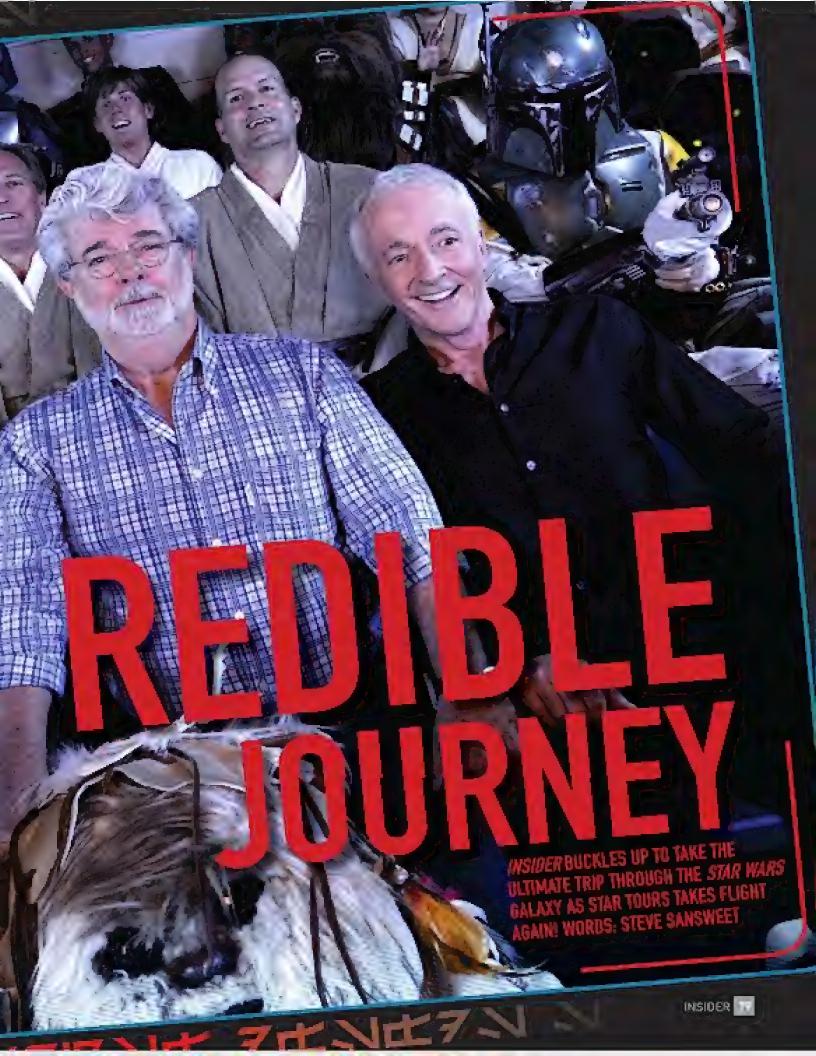
A car-rental desk in Portland. We were coming home from a Christmas trip and had spent the night at a hotel. on the airport grounds, only to awaken to the aftermath. of an ice storm that had knocked out power to the hotel. and shut down the airport. Not wanting to wait on our flight back down the coast, we decided to see if we could get a one-way car rental. Tired, unshowered, unshaved, and slightly frazzled, I was, of course, recognized by the guy behind the counter.











eorge Lucas' connection with Disney theme parks began early in life—for both. The day that the enchanting new Disneyland opened to the public in July, 1955, George and his best friend, who had moved to Southern California, braved the crowds and long lines for a visit.

"It was one of the most amazing experiences an 11-year-old could have," Lucas told *Insider*. "I had been to a lot of typical amusement parks, but this was beyond belief." Coupled with his first trip on an airplane by himself and his first visit to a McDonald's, Lucas fondly recalls it as "a trip to remember."

Fast forward 56 years to another opening day—May 20, 2011—and again there were crowds, long lines, and an amazing experience for thousands of fans, but this time Lucas was on stage, joining Disney president and chief executive Bob Iger to open the long-awaited update of Star Tours at Walt Disney World's Hollywood Studios in Florida. Star Tours: The Adventures Continue launched at Disneyland two weeks later. And now millions of park visitors will be able to take the most immersive trip ever into the Star Wars galaxy—never quite knowing where they'll be going or where they'll end up.

One of the true joys of Star Tours' continuing adventures is the possibility of more than 50 different combinations of planets, characters, and events so that each one of your rides can be different for a long, long time. How will your ride begin—a furious Darth Vader and a large squadron of stormtroopers blocking your way, or will you follow Han Solo and the Millennium Falcon in a hasty escape? And who will brief you via hologram about your secret mission—one that you didn't even know you had? Will it be Admiral Ackbar, Yoda, or even a strikingly beautiful Princess Leia? And where do you think you'll visit and get into a jam: Naboo? Tatooine? Coruscant? Kashyyyk? Hoth? The Geonosis asteroid belt followed by the dreaded Death Star? As for your encounters, as if Vader isn't chilling enough, how about Boba Fett, all-new sky troopers, or even, fleetingly, Jar Jar Binks?

In a good way, the ride assaults your eyes, ears, and entire body. The reimagined Star Tours footage is projected in Dolby 3D Iseen through stylish-looking plastic glasses and in multi-track sound. There's a wider range of movements for your cabin as your Starspeeder 1000 encounters all-new environments such as water and snow. For the first time, you actually visit and even land on planet surfaces instead of just remaining in space. And all along the way, there's as much humor as thrills, adding to the overall feeling of having had a great time when you exit your cabin after an exhilarating four-and-a-half minutes.

In January, 1987, when Star Tours opened at Disneyland, it was the first major park ride that used giant motion bases that had been built as aircraft simulators to train pilots as realistically as possible. A "Starspeeder 3000" cabin that fit 40 passengers was

supposed to take riders on a trip to the Forest Moon of Endor, but brand new pilot Rex overshot his target and you found yourself in the middle of a fierce battle between Rebets and the Empire above the Death Star. There were other hairy escapes before you finally made it back to the spaceport. The ride opened along with Disney's new Hollywood Studios in 1989, and later at Tokyo Disneyland and Disneyland Paris. The ride was an immediate success, and at the Florida park it became the centerpiece of the annual Star Wars Weekends held in May and June.

Captain Rex: star of

the original Star Tours!

Photo: Paul Hitlmeyer

The ride was designed so that it could be updated; the motion base movements could be changed to synch with a new film that could take passengers anywhere in the galaxy. The whole idea behind Star Tours originally was that it was like

- Dunnandilli

C-3PG greets travelers as they approach the Starspeeder, but he has an even greater role to play on take-off: Photo: Paul H firmeyer



a theater that you could reprogram on a regular basis," says Howard Roffman, president of Lucas Licensing. "But not a lot of new things were happening around Star Wars at the time, and Disney's focus was elsewhere. With Star Tours still a tremendously successful ride, they felt there were other priorities for new attractions."

But when Lucas began work in earnest on Episode I, a call went out to Tom Fitzgerald, executive vice president and senior creative executive at Walt Disney Imagineering. Fitzgerald, a 32-year Imagineering veteran who was writer and producer on the original Star Tours, took on the producer role for what became Star Tours: The Adventures Continue...but the project still needed more than another decade in the oven before it was ready to be served. Fitzgerald was one of the first outsiders to look behind the scenes, especially at the exciting Podrace sequence in The Phantom Menace. "That would have worked for a new ride film, and we completely storyboarded it," Fitzgerald says. "But then we wondered. What's going to happen in the next episodes? We made the decision not to limit purselves to one film, or even one location."

The roots of Star Tours go back to the mid-eighties, when a new management was put in place at Disney. Imagineering and the company's top executives agreed that the parks needed to start better reflecting current popular culture. That meant tooking outside the company at intellectual property owned by others, and the first choice by far was Star Wars and Indiana Jones. Lucas himself agreed that the best theme parks for his properties were Disney's. An agreement was reached and "blue sky" work began on a Star Wars-based attraction.

Surprisingly, Imagineering at first explored a huge Space Mountain-type dark rollercoaster with the working name of "Jedi Training Academy." It seems that Luke Skywalker needed help to rebuild the Jedi Order, and as a car launched, a large "hologram" of Obi-Wan Kenobi or Yoda would appear and ask riders to follow the Force, but to beware of the dark side. Then riders would get to push buttons to choose the path of light or dark side with the majority in each multi-seat car prevailing. The cars would then switch off to one of



ith nearly 150 members of the costumed 501st and Rebel legions Lining their path to the attraction, George Lucas, Disney president Bob Iger, and Anthony Daniets took the first "official" ride on Star Tours: The Adventures Confinue at Disney's Hotlywood Studios on May 20. Their Starspeeder cabin was tilled with happy quests, including Ahsoka. Tano, Shaak Ti, Boba Fett, an Ewok, and assurted Jedi and tracpers.

The ride came after an opening ceremony at a stage set up in frunt of the park's landmark Surcerer's Hat. The setting, with a large screen and giant speakers blaring the Star Wars theme, looked like a hallway of the Death Star-so it's no surprise that imperials tried to take over, stermtroopers followed by Darth Vader himself. "I'm here to see that Star Tours never becomes operational," he growled, saying ne d uncovered a plot to use Starspeeders to

shuttle Rebet spies. "Activate the energy shield!" The action then switched to the screen, where stormtrooper surrounded Star Tours and a red energy bubble descended over it.

But wait! Two hooded Jedi appeared and made quick work of the troopers, fighting them to get to the back of the stage. The hallway doors opened-and Lucas and Iger emerged swinging lightsabers. When Vader threatened, Lucas called upon R2-D2 to destroy the energy shield, which the plucky droid did by firing a handy ion cannon, causing an explosion so big that it deposited ash over everyone in the vicinity, including Lucas. and Iger. Take that, Vacer!

Also on the stage for the opening. ceremony were the hosts and first guests. for Star Wars Weekends: Anthony Daniels and Daniel Logan, as well as Dave Filoni. Ashley Eckstein, and James Arneld Taylor from Star Wars: The Clone Wars.





two paths. Along the way, there would be a number of scary encounters, such as with giant "space monsters" that would seem to swallow the riders. The cost, size, and technological breakthroughs needed were all stumbling blocks, however.

It was Lucas who came up with a new direction during a walk-through of Imagineering headquarters. "What's this?" he asked passing by a wall covered with storyboards using the pilot-training motion simulator base that was being considered as possible new attraction technology. "That would make for a great Star Wars ride," Fitzgerald recalls Lucas saying.

"George wanted to break the framework of a typical attraction and have one where everything goes wrong," Roffman recalls. "It was also clear we needed a film, and since it was a Star Wars film, ILM needed to make it."

"What impressed me most first, working with George, was his incredible storytelling skills," says Fitzgerald.
"We came up with a number of different approaches for the ride film, but he wanted us to focus on the humor along with the thrill ride. We made an elaborate pitch at ILM and George pulled out the center section and said. I think this is the

segment we should do." It was just like starting Star Wars with Episode IV!"

Lucas actually acted out the ride. It was Fitzgerald's job to put that into story and dialogue form. The core team at Imagineering numbered about 20, but several hundred people "touched" the project, such as those who built the structure and surrounding "neighborhood" at the parks and the teams at ILM and Skywalker sound. While Disney never talks about costs for individual attractions, a story in The Wall Street Journal just before Star Tours opened pegged the total cost at nearly \$32 million—or nearly twice the cost of the original Disneyland.

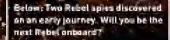
When Episode III started production, it was time for Fitzgerald to journey back to that far away galaxy. In 2003, he flew to Australia and met with Lucas and Rolfman on a Saturday, a day off from shooting Revenge of the Sith. That's where the basic ideas were hammered out for the new Star Tours. "By then, we were looking at digital 3D projection and branching storylines," Rolfman says. "We had a really fun brainstorming session about what you could do in each of the locations you could

visit, what different components would exist. We talked about the introduction, how things go wrong, the different adventures, and the windup."

Fitzgerald notes that the way many guests engage with Disney parks today is different than it was at the time the first Star Tours opened. "We now have many annual pass holders who visit multiple times, so we need to keep our attractions as surprising as possible. That's where we got the idea of multiple stories for Star Tours."

There are, in fact, 54 possible combinations of storylines for each four-and-a-half minute ride aboard the Starspeeder 1000, an "earlier" version of the original intergolactic tour bus, since the ride now takes place in the timeframe between Episodes III and IV, instead of after Episode VI. A tourist can visit six planets with very different environments, and for the first time during a ride encounter some of Star Wars' most iconic characters: Darth Vader, Yoda, Boba Fett, Chewbacca, stormtroopers—even Princess Leia, Admiral Ackbar, and Jar Jar Binks.

And because Rex, the Starspeeder pilot in the original ride, told guests that it was his first day on the job and the updated





Star Tours is set earlier in the timeline, the ride needed a new captain. "We tried to do something 160 degrees from Rex," Fitzgerald says, "So we came up with AC-38, or Ace, who's a little cocky-a Top Gun type. We tried different voice talents and combined those tracks with the animatics, but it was clear that George wanted something more along the lines of Rex's personality: highly-strung, nervous, a bit out of control.

"We were trying to come up with a new character when a light bulb went off while I was driving to work. I told the team we didn't have to design a new character because one already existed-C-3PO!"

Fitzgerald flew to London to meet with the golden droid's originator, actor Anthony Daniels. "Tony, I have some great news for you," Fitzgerald recalls. saying. You've got a bigger part-much bigger!" [For Daniels' view of his Star Tours adventure, see Star Wars Insider 127.] Bigger indeed. Threepic now plays the role of accidental pilot, desperately trying to control a Starspeeder he was never meant to fly. Ace appears briefly in the pre-ride video white you're waiting to board your Starspeeder, and for nostalgic fans who look carefully as they wind their. way through the pre-boarding area, even Rex is there in an amusing vignette.

Of course, if there's a new Star Wars. movie, ILM can't be far away. And Bill. George, a 30-year ILM veteran who has been visual effects supervisor on such recent films as Twilight and Evan Almighty, and won an Oscar for his work on Innerspace, jumped at the chance to be ILM VFX supervisor on Star Tours II along with Glen McIntosh, animation supervisor. The top secret project became known at the company under its code name, Lodestar (something that serves as an inspiration, model, or guide). "Glen and

THE CRAWL

During the Star Tours opening ceremony, the following crawl ranon the main screen to set the stage. for the "new spaceline, Star Tours."

> It has been a long time since the end of the Clone Wars, and the evil Sith Lord Darih Vader continues to tighten his grip on the Empire as the galaxy moves closer to the brink of a great civil war

> A new intergalactic speculine, Star Tours, seeks to preserve unrestricted intergalactic travel in this age of tyranny. Freedom lighter Captain Raymus Antitles has assigned two droids, See-Threepio and Artoo-Detoo, to help launch the spaceline, fueling Importal suspicion that Star Tours is part of the Rebel Additional

Star Tours is about to open its first intergalactic space terminat in the Earth. System as rumers of a fearsonie weapon of mass. destruction dash all hope. for peace and freedom in the galaxy...





I have always been huge Star Wars fans," he says, making no bones over the fact that he asked for the Star Tours job.

When ILM first got involved in what turned out to be a two-year undertaking. Imagineering had already done a series of animatics—or animated storyboards—to make sure that their colleagues could actually program a raft of new moves for the Starspeeder. In fact, the motion base gets such a workout that it was necessary to program in a brief pause—filted by the hologram transmission—so that the machinery can rest briefly and reset itself.

"We left that part of our job was to make sure everything was as authentic to the Star Wars universe as possible," George says. "But we also wanted to show some things that had never been seen before, like parts of the Death Star. We never really saw just how deep that chasm is in the central core where Luke and Leia swing to safety."

At its peak, the crew at ILM numbered nearly 80 people. With so many different scenes to get done, the project was treated almost like an animated series, with each section moving on to the next department on its way to completion. Nearty all of the Star Tours footage was done with computer graphics. "Originally, there was a plan for some live action, but we figured that because of the 3D and the programming of the movements of the simulator base. we'd be tweaking the footage and changing camera angles up until near the end," George adds. There was a bit of live action, however. When a certain Wookiee slams into the Starspeeder's windshield, that's a stuntman in a costume. And when an opee sea killer tries to break into the cabin by swatting its giant, thick tongue against the transparent shield, that's George himself smashing his handscovered with black socks heavily coated with a jelly-like glycerin lubricant—against a clear screen to leave tongue marks.

Some footage for the ride was adapted from existing scenes from the Star Wars movies, such as some of the Coruscant cityscape and traffic. In other cases, ILM went back to the original CG models created for the movies. In the case of Episode I models, technology and computer systems have changed so radically in just a decade that the Podracer models had to be updated and restored. "The models themselves were line," George notes, "but things like the texture and paint had to be redone."

There was more live-action footage shot for the pre-show, pre-flight briefing, and side screens in the cabin. An entire side of a Starspeeder was built full-size for some scenes, including one with Daniels in a movie-used C-3PO suit. Other authentic costumes such as a Rebel priot were also used. And several members of the Southern California Garrison of the 501st Legion were entisted—and sworn to secrecy until the ride opened—and show up in shadows as part of the pre-show. Look for an imperial officer and running stormtroopers!

"Working with Imagineering was a real learning experience for me," notes George, "since my background is in movie-making and theirs is live entertainment. Some of the tricks that we can use in making a movie—such as motion blur or film grain—just couldn't be used with such a high-definition, up-close 3D projection like this." He describes the making of the ride as a very collaborative venture. "It wasn't a competition," he adds. "We just fed on each others' ideas when we got together once a month. And if questions arose, the Master [George Lucas] was there to answer them."

"One of the great things going for us," adds Tom Fitzgerald, "was that we had



a lot of access to George. He's a storyteller with a great eye for detail who really understands the theme park audience as well as the film audience."

Bill George acknowledges that he did lose one dispute, but fairly willingly. The new ride takes place between Episodes III and IV, rather than after Episode VI as its predecessor did. Yet when the Starspeeder accidentally lands on Hoth, you see AT-ATs attacking, snowspeeders firing, and Rebel transport ships fleeing. Wait a minute! Didn't that take place in Episode V? Of course, but as George says: "Once you decide to go to Hoth, that's what you want to see, even need to see." And, as Lucas was quick to point out, the fact that an AT-AT battle took place on Hoth in Episode V doesn't mean that other AT-AT battles didn't happen there earlier.

After two years of hard work, Beorge wasn't about to breathe easy until he saw the ride with an outside audience. "They were laughing, and cheering, and applauding," he says with delight. That's when he took a deep breath.

Fitzgerald notes that many riders say it's like an entirely new attraction, but adds, "We were very careful to protect the DNA of the ride that people love. And while it may look familiar when you walk in, as you get deeper, it changes more and more." There are some updates in the pre-show that, in a comic way, make reference to how the world has changed since Star Toura first opened.

Think the Balactic Capital of Coruscant looks good here? Wait until you see it in 3Dt A none-too-smart security droid X-rays tuggage (guests can "see" what's inside, so watch for lots of inside jokes) and makes some not-so-smart choices on what to pass and what to destroy. There's also a faux X-ray screen of guests as they approach the Starspeeder cabin with some funny chatter from another security droid.

George Lucas never had any doubts about the new attraction's worthiness.

"It's like Star Tours on steroids," he says.

"There a wonderful mix of different worlds and environments. And I love working with Imagineering. They are great, tatented people and it's always fun to do something with them." As for the future, atthough there's nothing currently planned, Lucas says he'd "love to see more Star Wars rides at Disney parks."

Mind that branch! A trip through the lorests of Kashyyk turns hery as you chose some spender bixes! STANSPEEDET OO



STAR WARS INSIDER CATCHES UP WITH LUKE SKYWALKER AKA MARK HAMILL TO TAKE A LOOK AT THE LIGHTER SIDE OF THE FORCE! WORDS: CHRIS SPITALE

> Year was always giving united Seymodest advice. What advice would be to have given mortain?

Use moisturizer!



Anne, Catalana In a la disensi Institutione de La difensi partico On La Santa Landa On La Santa Landa What do you think was harden for Luke to carry on his base. Yesla, or the knowledge that he desented his sister twice?

Yoda, because I had other people with their arms up my back manipulating him with cables!

Den Lyou Inins, it was a bit severy that Obs-Wish are lift of logarish to Take after he died? What "Tuke

had been on a hall date and needed some pressing? And why orders Been theme in when beta planted that kins on more on these?

It was like having your parents tooking over your shoulder... ferever! And it was a chaste kiss. It was coming from the right place—no tongues!

6 neer bein was it kindly elft annitis, who de yeu think buke chocut higher set the segots on? Mes Mottonic at Sy Silvature?

Well, actually, Snow Bunny Padmé From the Clone Wars micro-series why didn't George come up with more of these luscious babes back then?

When Luke toroned Vasor is function pyrio, what all smarked Sith Lond smelt like?

It was surprisingly pleasant and brought me back to loasted marshmallows at a campline.

As Liske was the saster of the Jed , maybe continued and the quitary using the real name when I the best idea. What allow well a you have a sent the?

Well, tet's see... "Jed Eye," but maybe that's too much of a giveaway. The fans will probably be able to offer better suggestions?

Pikkinsk et matt, had groud soyak rap jightbaryar. Kanyan til ak timid have accede at ally curicili.



HAME: MARK HAMILL ALIAS: LUKE SKYWALKER

FIRST APPEARANCE: STAR WARS: EPISODE IV A NEW HOPE

a hand lone betare yader severed Luke si-

Mark has a much higher probability of being klutzy enough to do something like that! Luke seems to finally get it together over the course of those three pictures.

If Chath Vaster had out oil your right hand, how on do you have must be?

I'd probably be thinking, "Thank God it was the right hand, because I use my left hand for writing!"

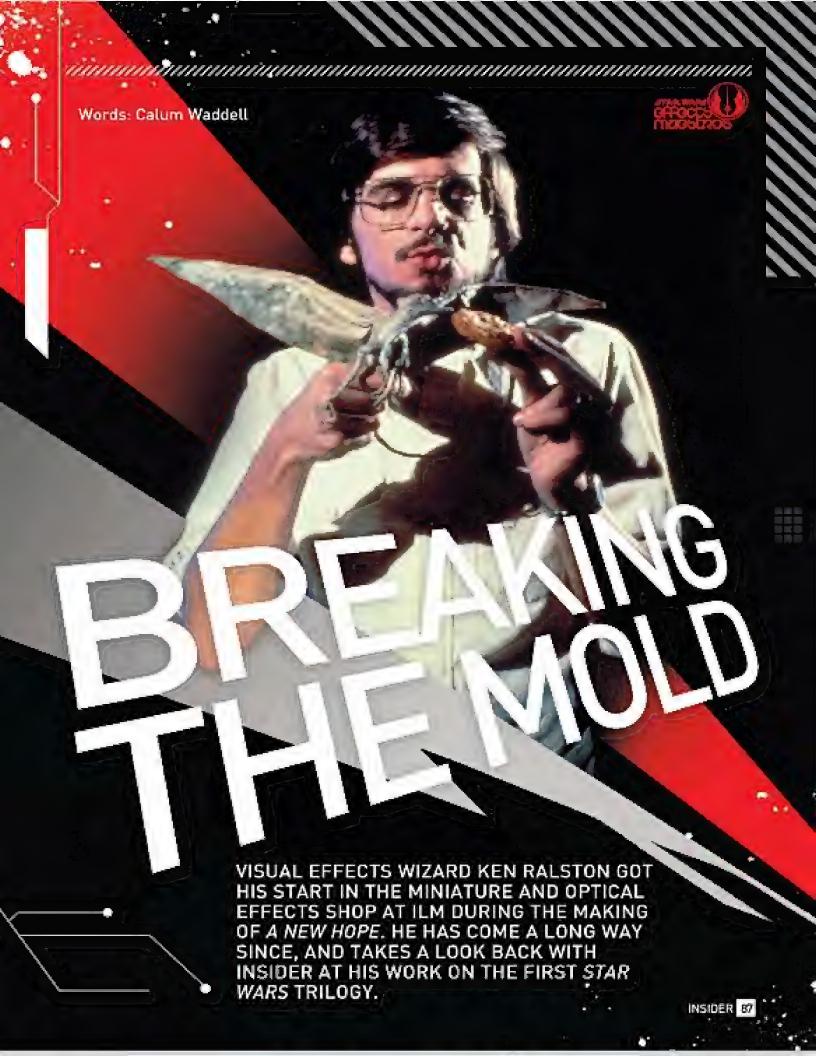
Who easy at these was better at doing haupphoto charge the laundry, dishweshing, you succuming 157-07 or \$1300.1

Absolutely Artoo because Threepio was bound to give you lip about it!

I Mark Ham U oid alone menishow about his title, what would it be collect?

"Showbiz is My Life... Sometimes." I tove the contrast between complete conviction (if that's what you want) and an escape clause if you want it to go away.





Ken Raiston began his galactic career at ILM as an assistant cameraman on the miniature and optical effects unit of Star Wars: A New Hope before becoming effects camera operator for The Empire Strikes Back and finally working on visual effects for Return of the Jedi. Following his Star Wars success. ILM hired him to supervise the effects on three back-to-back Star Trek movies (beginning with 1982's Wrath of Khan), assisting in the creation of yet another classic sci-fi universe. Boasting four Oscars on his resume. Ratston is now one of Hollywood's premiere visual effects technicians, with recent credits including The Polar Express in 2006 and Beawull the following year.

Where did your interest in visual. effects come from?

I used to go see movies by Ray Harryhausen when I was a kid. Watching his work is really where all of this started for me. I was also reading Famous Monsters of Filmland magazine. I even wrote some letters to [Editor] Forry Ackerman, I went to his house once, and Ray was actually there, it was through them that I made acquaintances with people who remain good friends of mine, such as Dennis Muren, who of course went on to do outstanding work on Star Wars. And I ended up getting a jobout of all this! A couple of us made an 8mm film called The Bounds of imagination. It took us a year to do. It was 45 minutes long and filled with visual effects. However, it was Dennis who ended up getting the script for Star Wors. Dennis called me a few months later to join him. No one really knew what it was! I said, "Sure, why not?" I was taking a leap into the unknown.

You ended up working on what, for its time, was a fairly expensive film. It's funny that you should say that because compared to now it's nothing, "Gee, they did the whole movie for what? It was only \$9. million?" [The final cost ended up over \$11 million.]



This spread: Animating models was a key part of Ken Raiston's work

I didn't care what it cost, quite trankly, it's not as if we were throwing money away. We were working presty hard And trying to do it as fast as possible. Everything leading up to actually doing the effects, especially building the motion control systems, was expensive. Everybody was doing it for next to nothing, anyway, It was not a fancy thing to work on. We were in an older industrial area of IA, inside an old cinderblock building doing the special effects. When you compare that to what ILM has turned into now! Hely cow! So I didn't really. worry what was being spent, I was just trying to do a good job.

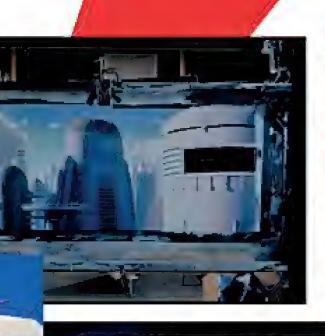
Did you work closely with your friend. Dennis Muren on Star Wars?

Yes, I was working with Dennis on the entire shoot. We had our own group. We were mainly on the night crew and we had too much to do and too little time. All of the cameras were going 24 hours a day. We didn't see too many other people at night, which helped keep our minds on the project.

Did you work on the final X-wing assault on the Death Star?

I did pieces of that. When I look back. on it I think, "Man, that was really simple to do!" Back then it wasn't simple; it was really difficult! We dida lot of the X-wings flying in and out of the trenches and the laser cannons blasting. We were trying to get all





of that to work visually. It was a nightmare because, along with George [Lucas], we were breaking new ground.

Dennis Muren has said that the fimping Stakes Buck presented a fail larger challenge than Star Wors and that, at first, he had no idea how to accomplish the effects.

Empire was definitely a much more varied and challenging film. Filming the Imperial walkers—and all of the miniatures and stop-motion that went with them—that was difficult. We were combining them with snowspeeders. That was tough to achieve in that bright white environment with the old optical printers available to us. No one had

tried to show this kind of thing on film before. I also did a lot on the space scenes. I tried to make them a lot less locked down than they were in Star Wars. I attempted to add more character to it, to break the mold with regards to how some of the ships flew around—a bit different from Star Wars. That was a great deal of fun.

Did you work closely with loan. Kershner on Empire?

For the visual effects guys, we worked mainly with George, even on Empire. I think Empire is the best of the original trilogy. Kershner did a stupendous job on that film; real storytelling, excellent directing, and a lot of very complicated shots.



"I didn't really care what was being spent. I was just trying to do a good job."

I love the movie. Forget the fact I worked on it, I think that it looks great and is fantastic emenainment. For us, George was always leading the charge. Nothing was just tossed into Empire. Every special effect leads the characters through an important journey. That made it easier for me to work on it. I like to have a real idea of what the shots are supposed to do and say. The great thing about George was that he gave you a lot of flexibility, despite the fact there were very precise things that had to be done.

On Jedi, for instance, I had a lot more. freedom on all of the space battle stuff. George liked a lot of what we were doing. If George trusts you, he just lets you do your thing.

Were you able to suggest your own. visual effects ideas to George Lucas?

Oh sure! That's something I have always done with directors. They are just ideas, so directors can take them. or leave them. George was usually ready to listen to other people, though. By the time of Return of the Jedi were you assigned to work on specific parts of the movie?

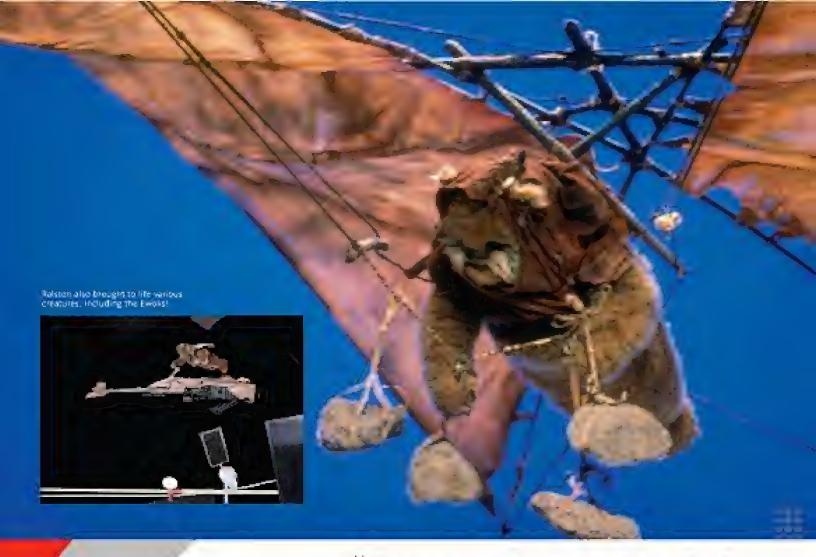
On the earlier films we were asked to help out on some of the shots. that other people were doing but, generally, that didn't happen on Jedi. I was doing most of the spaceship. shots on Jedi. The technology had improved enannously by then. Our ability to use it had improved by leaps and bounds as well. Stor Wors. was an incredibly awkward film. to make, but once the technology became second nature, it was a much easier experience. Each film. was another leap forward when it came to how the special effects. looked, Because of that, George could get more of what he wanted. For Star Wars, there was a lot of stuff we just couldn't do, and that frustrated George. By the time of jedi, the technology had improved, and the understanding of the movies. was better. George had a lot more freedom in designing the shots the





The Force was with them: Wembers of the grew—one of the first audiences in see Mary Ward





way he wanted them to look. So Jedi was pretty simple, much more than the previous two. The time spent shooting the models was less drawn out. We worked faster. I had a lot of fun and crazy memories from Jedi. It was a good, lively shoot.

When the time came to go from a Star Wars movie to a Star Trek movie, was it difficult to switch from one lantacy would to another?

Not really. I was deliberately not making any comparisons between the two series. I put my Star Trek brain on and just went about my business. Luckily I had learned a lot from Star Wars by the time I got the job on the Star Trek films. It was an interesting experience because I started on Jedi working in the monster shop with Phil Tippett, designing the creatures. Then I did all of Star Trek II, then went back and finished Jedi. That tells you how long that one went on!

"George gave you a lot of flexibility. If he trusts you, he lets you just do your thing."





AS TATOOINE'S TWIN SUNS FADED INTO THE HORIZON AND THE CREDITS CAME UP ON REVENGE OF THE SITH. THE STAR WARS MOVIE SAGA CAME TO AN END. WHAT, THEN, DID THAT MEAN FOR SPIN-OFF STORIES? WITHOUT THE INTENSITY OF A THEATRICAL TIE-IN, WOULD THEY ALSO FADE TO BLACK? DAN WALLACE FINDS OUT.

efying conventional wisdom, Dark Horse Comics' Star Wars comics hit higher sales marks after the end of the prequel movies than they had during their run—setting the stage for some eye-opening expansions of the Star Wars Expanded Universe.

"In hindsight it shouldn't have been a surprise," says Dark Horse editor Randy Stradley about the sales surge. "We experienced a drop in sales when Episode I was released, which I believe was due to the fact that fans could get their fill of Star Wars from many, many sources. After the films, comics were one of the items that stuck around. Fans came back to us."

Dark Horse made sure that those fans had plenty to pick from. The company (which has held the *Star Wars* license since the early 1990s) has a solid handle on what readers wanted from *Star Wars* comics, but that didn't stitle innovation. On the contrary, Dark Horse continued to launch new series and explore new eras as it took the storytelling possibilities of *Star Wars* into infinity.

The most direct connection to the post-prequet era came with the comics Purge and Dark Times, which answered the straightforward question: "So what happened next?" Unfortunately for the good guys,

the answer wasn't pretty. Both titles depicted a Jedi Order on the brink of extinction, hunted to the ends of civilization by Darth Vader and the refarious forces of the new Empire.

"The stories are grim, which is a reflection of the state of the galaxy during this time," notes Stradley. "Episode III set the tone, and our stories are following some of that grimness to its togical conclusions."

Would different time periods offer up sunnier outcomes? Dark Horse tested the theory with Knights of the Old Republic, an ongoing title set between the company's groundbreaking Tales of the Jediseries and the popular Knights of the Old Republic games from LucasArts. Given Dark Horse's previous pioneering into the ancient past, Stradley wasn't worried about taunching a series with no ties to the movies. 'The Tales of the Jedi comics partly inspired the Knights of the Old Republic games," he points out. 'We were pretty confident that we'd find an audience."

Knights introduced Padawan Zayne Carrick and the fast-talking con artist Gryph, while Reshing out the Mandalorians in all their battle-armored glory. Editor Dave Marshall remembers that the lack of familiar "movie props" meant that Knights needed to capture their spirit. "We set out to tell a quintessential Star Wars story with characters no one had ever met before," he says.







tailored for a younger crowd, our comicshave not found as large an audience with

core comics readers as I would have liked," Stradley says. "Eventually it became

apparent that we couldn't sell enough

HU LIBU

copies to afford to continue. To a certain

extent, we have to go where our audience is and give them a format they want."

Multiple series set across 4,000+

years of fictional history are great for reader variety, but could they ever be

THE DARK HORSE YEARS

rince the conclusion of the prequel trilogy, Dark Horse's output has included some of its most ambitious projects. since acquiring the Star Wars beense in the early 1990s. From the ancient past to the far future, these Dark Horse. comics will prep you for the newest developments in the gataxy far, far away:



Star Wars Punge (2005)

Following up on events in Revenge of the Sith. Purpe depicted the bleak world left. in the wake of Order 66 as Darth Vader hunts down Jedi survivors. A one-shot, it is available in the trade paperback Clone. Wars Volume 9: Endgame and in volume 6 of Dark Horse's 30th Anniversary hardcover collection.

Knights of the Old Republic (2006-2010) Set nearly 4000 years before the events. of the movies. Knights put a spotlight on the Mandalorian Wars before ending its run alter 50 issues. It has been collected in a series of nine trade paperbacks: Commencement, Flashpoint, Reunion, Days of Fear/Nights of Anger, Daze of



Hate/Knights of Suffering, Vindication, Dueling Ambitions, Destroyer, and Demon. You'll also need Vector volume 1 to get the complete run.



Star Wars: Rebellion (2006-2008)

With the prequel trilogy a thing of the past, Dark Horse turned its attention to the classic frilogy with this series la renaming. and continuation of Star Wars: Empirel. To get the full run, pick up the trade paperbacks My Brother, My Enemy, The Abakista Gambit, Small Victories, and Vector volume 2.

Star Wars: Legacy (2006 onward) This innovative series is set more than 130 years after the movies and stars Cade Skywalker, a descendent of Luke's. Multiple collections exist. including Broken (which is also available as a standalone hardcover. and as volume 12 in Dark Horse's 30th Anniversary hardcover collection), Shards, Claws of the Dragon, Alliance, The Hidden Temple, Vector volume 2, Storms, Tatopine, and Monster.



Star Wars: Dark Times (2006 onward) Picking up where Order 66 left off, Back Times tells the bleak story of Jedisurvivors with no remaining safe havens. The story has been collected in the trade paperbacks The Path to Nowhere, Parallels, and Blue Harvest, with Vector Volume 1 needed for a complete story-line.







THE DARK HORSE YEARS



Star Wars: Vector 120081

Dark Horse's first Star Wars crossover involved four titles, a year of publishing time, and more than 4,000 years of in-universe adventuring. The saga runs through four issues of Knights of the Old Republic, two issues of Dark Times. Iwo issues of four issues

of Legacy: Two trade paperbacks, tabeled volume 1 and volume 2, collect the story.

The Force Unleashed (2008)

2008's biggest gaming release came with a comic tie-in written by the game's own scripter, Hadon Blackman. The Force Unleashed is a 104-page standatione graphic novel.



Star Wars: The Clone Wars (2008-2010)



Conceived as a tie-in with the animated series, Star Wars: The Clone Wars has been scripted by series writer Henry Gilroy. The first six issues detail Anakin and Ahsoka's run-in with Zygerrian pirates and are collected in Staves of the Republic Six more issues have been published in the story ares "In the Service of the Republic"

and "Hero of the Contederacy."

Star Wars: The Clone Wars (digest) (2008 onward)

These digest-sized adventures are designed as standalone volumes. Four have been published: Shipyards of Doom, Crash Course, Wind Riders of Taloraan, and The Colossus of Destiny.



Star Wars Adventures (2009 onward)

Like the Clane Wars digests but set during the classic



trilogy, these tales include Han Sole and the Hellow Moon of Kherya, Princess Leia and the Royal Ransom, and Luke Skywalker and the Treasure of the Dragonsnakes.

Star Wars: The Old Republic (2009 onward) Originally published online, this compendium

of comics stories lunder the title Threat of Peacel provides the backdrop for the forthcoming The Old Republic MMORPG game.

os. 8

Star Wars: Invasion (2009 onward)

The galaxy is attacked by alien barbarians in this new engeing series. One trade paperback, Refugees, collects the initial run.

Star Wars: Jedi (2010)

Dark Horse's newest ongoing series takes place during the Republic's Dark Age, a thousand years before the rise of the Chosen One.

DESIGN: CLASSICI

NORMAN REYNOLDS' DESIGN WORK ON THE ORIGINAL STAR WARS
TRILOGY AND RAIDERS OF THE LOST ARK LED TO TWO ACADEMY AWARDS.
WORDS: JONATHAN WILKINS





Interested in production design and art direction? I was working for a company that provided neon and other kinds of advertising signs when we were approached to provide the signage for a picture called *The Road to Hong Kang*. I went to Shepperton Studios, and that triggered the whole thing for me: that revetation of seeing how films were made. At that point, the soundstage was empty. But we went back when our signs were on the stage, and the whole place had been turned into Hong Kong!

ow did you become

How did you get into the industry after that?

It was very much by chance. I got to know one of the art directors and struck up an acquaintance with him. I said how keen I was to get into the industry. He said, "I'll get in touch when something comes up." It was almost a year later that I got a call. They needed people at MGM at the time, so I went for an interview, and two weeks later I was working at MGM, Etstree Studios. I started in the art department at the very lowest level working on a picture called Champagne Filight.



This page: The amazing Star Wars note! Below; Beynolds and Irain Kershner plan The Empire Strikes Back.





You're credited on the original Star Wors as art director and on The Empire Strikes Back and Return of the Jedi as production designer. What's the difference between the two?

The art director is the person who helps the designer execute his designs—which is a very responsible job because sometimes, as in the case of Star Wars, the designer (John Barry) has to travel to see the various locations. The preparation and such was left to me while he was away. It's really a case of being the production designer's right-hand man.

The production designer is the person that comes up with the ideas for the sets and does some of the drawings and sketches. The director will have some ideas of his own, as was the case with George Lucas, who had some of his people in the U.S. come up with some sketches as well. The final execution of the sets is the responsibility of the production designer.

After Star Wars, John Barry decided to move onto directing [Barry became a second unit director on The Empire Strukes Back, but died of meningitis during filming.] As a result, I was asked to carry on what John had been doing for Empire. It was with some trepidation that I actually agreed to do it. Even after I said yes, I had some second thoughts, but off we went. It was



"I REMEMBER WATCHING SILENT RUNNING FOR THE ROBOTS. HIGH NOON WAS ANOTHER ONE I WATCHED. WE WERE LOOKING AT GARY COOPER. AND THAT WAS HOW [GEORGE LUCAS] WANTED HAN SOLO TO BE."

Now closely did you stick to Ralph McQuarrie's concept art?

Those paintings embodied George's thoughts and helped persuade the studio to put up the money for the film. We used those up to a point. Then John Barry did his own thing. For example, that intriguing interior of the Milieanium

Falcon was something that John dreamt up, along with many other things. He took George to Tunisia, and showed him Matmäta, which was used as the Lars Homestead. George's talent had emerged with American Graffiti, which was the film that inspired 20th Century Fox to make Star Wars.

a very new thing for me to have that overall responsibility.

Before you started on the first movie, did George get you to look at any movies as a point of reference?

I remember watching Silent Running for the robots. High Noon was another one I watched. We were looking at Gary Cooper, and that was how he wanted Han Sole to be. I was employed on the film about Christmas, but we didn't have the green light to start making it until later in 1976. It was very much touch-and-go as to whether it would be made at all.

Right:
Production
designer John
Berry works
with George
Lucas on A New
Mope. Below:
Aunt Beru
ISheligh
Praser) on
the functional
hitchen set in

A New Hope.









"THE AMERICANS HAVE TEA AND COFFEE AVAILABLE ALL THE TIME. [IN THE U.K.] WE HAD A LITTLE OLD LADY WHO BROUGHT THE TEA ROUND WITH BACON ROLLS!"

Old you feet dounted by the script for The Empire Sirvices Back?

I did, actually. I can't remember the number of sets, but there was a large number—something like 50, both interiors and exteriors. Then we had that location in Norway, in a place called Finse, where Captain Scott and his team practiced before they made

detailed sketch of Dagobah and, right, the real thing! their famous journey to the South Pote. We were shooting way above the tree time on a glacier.

We did huge sets on the sound stages; it was really quite a handful. In fact, I was so concerned about the film, I hardly took a day off, except for national holidays. But it worked out in the end! called Eye of the Needle. George was very impressed by that, which is how he was chosen to do Return of the Jedi.

Which was the most challenging of the three movies to make?

I think Empire was, because of its diversity, from the bog set [Dagobah]



You worked with all three Star Wars directors: George Lucas, Irvin Kershner, and Richard Marquand. What are your impressions of them?

George approached the work in a very structured way. He would work out the shots for the day first thing in the morning with a cameraman, and he would go through those. He knew what he wanted to do very quickly.

Irvin Kershner took a long time to decide quite what he wanted to do, but once his creative juices started to flow, he was a very inventive director.

Richard Marquand came from a different background, I think. I understand he was a DJ in Hong Kong at one point, and got involved with commercials. He did a film that got George's attention



to the Rebel base. There was a new stage at Elstree built for Star Wars, that was actually called the Star Wars stage. If was huge. I was doing all this without anyone to guide me, really, Other than making things work for the director, I was making all, my own decisions. In the film industry, you rise and fall by your own decisions!

Those are stories that the crews had different work ethics. The British take to stop for tea, for example.

I think that's an overrated thing, really. In those days, the lady with the tea trolley would come on the set, and the crew would take their tea. I don't think it's really a question. so much of stopping. The Americans have a different system where teaand coffee is available all the time. We weren't guite as sophisticated.



Above and below: The Echo Base net. Below, right: Ralph McQuarrie, Gary Kurtz, Reynolds and an unnessed crewmember laak ever a madel of the set.

We had a little old lady who brought the tea with bacon rolls!

in terms of the actual work and the quality of the work, the British stulf withstands scrutiny around the world. Many of the people we have in our industry are first-classthey're really quite brilliant. I have

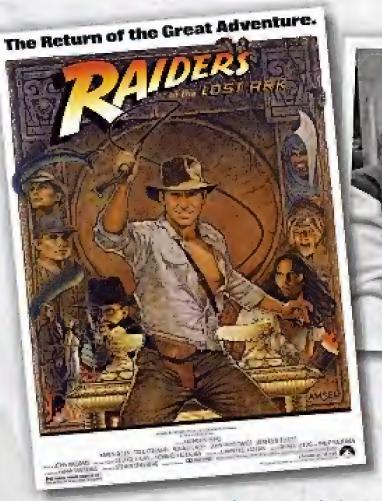
> sometimes noticed a difference in I've worked elsewhere

From a design perspective, science fiction is very expensive. Do you enjoy that challenge?

Yes, I do like working with it, though I like period things as well. I really enjoyed Raiders of the Lost Ark, which was a light period piece.

Other films I've worked on, tike Young Sherlock Holmes and Empire of the Sun, have been diverse projects. different requirements. Each one is doing something that you probably haven't been involved with before. It





can mean researching Peruvian artifacts for Raiders of the Lost Ark. and Chinese architecture for Empire of the Sun.

The great thing about doing scifi is that nobody can say you got it wrong, because it's your interpretation. of how that world looks. There is a certain freedom that you don't have with other genres.

A lot of science fiction films seem to age very poorly, and yet somehow Star Wars hasn't dated. Why do you think that is?

It's not a pristine environment, It's dirly and mucky in places, which gives it a reality-it's not too far out there. When we made the Millennium Falcon, we got truck-loads of car parts, attached them to the ship, sprayed it all white, then dirtied it up.

You got the impression people actually lived in these environments, which I don't think you always got from other movies. That scene in Star Wars when Luke is dining with Aunt Beru and Uncle Owen-that's living in the real world, isn't it?

Were you surprised when you enjoyed Oscar success with both Star Wars and Raiders of the Lost Ark?

Yes, absolutely. I was knocked out by it all. The whole experience was

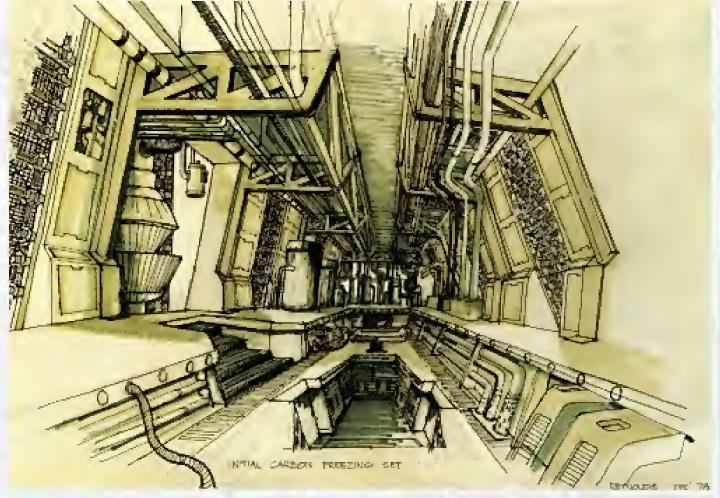
just fantastic. I'm really over the moon to have won, and to have received a BAFTA (British Academy of Film and Television Arts] as well. Just to go to the Oscars is an altconsuming experience. You start off a little indifferent to the experience, and in the end you're really swept along with it, just hoping you're going to get an award!

Do you ever re-watch the Star Wars movies you worked on?

Occasionally, but there's usually something that prompts that, like if I see a clip on television. But then I'm my own worst enemy, because Lahways look and think, I could have done it better! That's what sometimes makes directors hesitant about choosing their first set up, because you can do anything, really. It can be from any angle, from any spot, and it's making that decision. Once you've decided what you're going to do, then that's it. You can't turn back. Sometimes you're under pressures from the schedule, and you have to

Above, right: Reynolds shows Pleyen Spielberg his designs for Reiders, Below: One of the naturalistic de Liting a that helped differentiale Stay: Wires trams other science Resign maries.





"THE GREAT THING ABOUT DOING SCI-FI IS THAT NOBODY CAN SAY YOU GOT IT WRONG, BECAUSE IT'S YOUR INTERPRETATION OF HOW THAT WORLD LOOKS, THERE IS A FREEDOM YOU DON'T HAVE WITH OTHER GENRES."

get certain things ready by certain dates because it's all tied up with actors' availabilities and so on. You have to plan "X" amount of time to actually design the set, "X" amount of time to make it, and so on until you shoot it. Sometimes there are pressures, so maybe you take a few shortcuts. Looking back, I think maybe I'd have done things slightly. differently, but it's too late now!

How do you teel about the continued fan response to your work on the hims after all these years?

I'm astounded really that we're talking about this film over 30 years.

Above: Reynolds" trittal danign for the carbon treezing chamber. Below, left: The finished set. Below: Return of the Jedi director Richard Hárquánd ánd George Lucas Jabba's sail. Barge.

later. There's still so much interest in the film, and I find that absolutely amazing. In 2007, I went over to Los Angeles for Celebration IV, and the number of people attending this thing was amazing; there were thousands of people. It's the same here too, in London. It really is phenomenal! The fans know more about Star Wars than anybody. It's just mind-blowing. All never get used to that, really. 💁



INTERROGATIO DROID!

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Hight to

AHSOKA TANO (ASHLEY ECKSTEIN) ROUTINELY SPARS WITH SEPARATIST FORCES AS WELL AS HER HEADSTRONG MENTOR ANAKIN SKYWALKER

IN STAR WARS: THE CLONE WARS. HOW WILL SHE FARE WHEN FACED WITH
STAR WARS INSIDERS INTERROGATION DROID? WORDS, CHRIS SPITALE

Why doesn't Ahsoka wear Jedi robes? Didn't anyone tell her about the dress code?

Absoka is really agite and couldn't pull off all those really cool moves in those robes. Plus, she has a nice little figure and wants to show it off!

So, what are the benefits of wearing a tube top in outer space?

You'd obviously get a really good tan!

When Ahsoka's chilling with fellow gal pats Barriss or Aayta, what do you think they gab about?

She's definitely not gabbing about fashion or hair products or makeup! Maybe battle techniques.

And the other girls may be teaching her how to be more respectful. She's very feisty.

How do you think Ahsoka spends her downtime?

She's quite competitive, so she spends her spare time trying to compete with all of the boys!

What music does Ahsoka listen to on her outer space (Pod?

She jams out to the Spice Girls, tike at Disney Star Wars Weekends. I don't know if anyone saw, but she definitely jammed out to "Wannabe."

Who would Ahsoka most likely have a teenage crush on in the Jedi Order? I don't know about any of the Jedi, but

she'd definitely have a crush on the

basebalt player David Eckstein! [For those not in the know, that's Ashley's husband.]

If Anakin went to the dark side prematurely and Ahsoka had to find a new master, whom would she choose?

I'd have to say Pto Koon, because I consider Dave



NAME: ASHLEY ECKSTEIN ALIAS: AHSOKA TANO

FIRST APPEARANCE: Star Wars: The Clone Wars

Filoni (who loves Plo Koon) my Jedi Master, and I consider myself his Padawan.

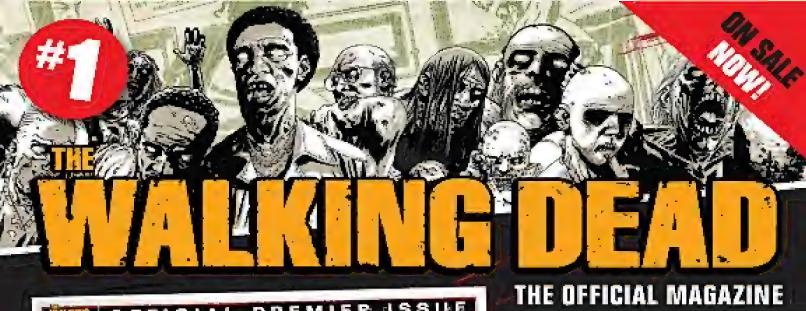
What trait do you think Absoka admires most in Anakin?

Absoka likes the softer side of Anakin, and she really looks up to him. She tikes it when Anakin lets down his guard because she wants to learn a lot from him. Girls like the soft side of their "Sky Guys!"

I'd use it to win a couple of baseball games for my husband! Actually, it did work one time when he was up to bat! I was with my nieces and nephews, and they're huge lans of the show, and I told them to use the Force. I did

What would Ashley Eckstein use the Force for?

show, and I told them to use the Force. I did my Jedi mind trick and said, "You will get a hit," and he got a hit! I knew it was just by chance, but my nieces and nephews are now convinced that they're Force-sensitive! INTERROGATION DROID: ASHLEY ECKSTEIN





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SEARCHING FOR THE ROC

he vintage Kenner Products Star Wars toy line remains at the core of Star Wars collecting interest today. Kenner pioneered smallscale action figures and licensed movie toys in 1977, and their impact had a lasting effect years later as nostalgia drew new collectors. Some especially avid fans enjoy researching toy concepts that Kenner pursued but that were never released for a variety of reasons, including production costs, waning interest, or better designs. Collectors refer to these as "prototypes," although the term is also used broadly to refer to any non-production item that played a role in the design and creation of toys that actually make It to stores. Star Ware concept boy ျားလည္သည္သည္။ ညာ ဂ ၈-၈. မန္တိုင္ရိုင္ ရီး ၁၈၈ ။ decally and we arrived the carest Main Baylintage years

108 INSIDER

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INSIDER UNCOVERS THE STAR WARS TOYS FROM THE VINTAGE KENNER LINE THAT DIBN'T QUITE MAKE THE JOURNEY INTO STORES. WORDS & IMAGES: GUS LOPEZ

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A TOY THAT'S HARD TO SWALLOW!

The quintessential Star Wars prototype is the Rocket-Firing Boba Felt action figure, often referred to as "Rocket Felt." In late 1978, Kenner began promoting its first action figure mail-away offer for this mysterious bounty hunter from the upcoming Star Wars sequel, The Empire Strikes Back. In a heavily-promoted offer, Boba Fett was featured on action figure card backs and store displays showing a rocket-firing mechanism on his backpack. Due to safety concerns that emerged from internal testing at Kenner, and prominent news stories about kids swallowing plastic missiles from Mattel's Battlestar Galactica toys, Kenner canceled plans for the firing backpack.

So the rocket-firing version was never shipped to customers and exists only in prototype form. There are two main variations of Rocket Fett, referred to as the L-slot and J-slot designs based on the shape of the slot on the backpack for the missile's trigger. The initial L-slot was considered flawed because just a light touch could easily fire the small plastic rocket. The J-slot allowed the slider to lock into position but the bottom portion of the "J" could easily break off, creating an entirely different safety

hazard. It is estimated that several dozen of each
form of Rocket Fett exist today. The nostalgia
around the figure is so widespread that Kenner
successor Hasbro did a mail-away offer for a
retro vintage rocket-firing Boba Fett last year
as homage to the legendary promotion.





TALKING TO THREEPIO

Retailers would occasionally receive literature for upcoming Star Wars toys that never made it to market. One example is the C-3PO walkie talkies promoted in Kenner pamphlets for toy buyers in the late 1970s. Although initial prototypes were constructed, and details such as packing assortments, cost, and dimensions were finalized, the toy never went into distribution.

The whereabouts of the prototype seen in photos isn't known, although some blueprints, drawings, and photographs have made it into private collections.

BREAKING THE MOLD

Micro Collection figures were sculpted at four times the scale of the actual metal figures and called "4-ups". Some prototypes of these figures can be found in this scale as wax sculpts, urethane hard copies, or silicone molds. Examples of unproduced characters discovered in this scale include a Gamorrean Guard, Power Droid, and C-3PO from the Jabba playsets, and Luke's X-wing from Dagobah.



SMALL WARS

Another toy concept under early consideration was a Star Wars pre-school toy line: non-poseable figures and simple vehicles that would appeal to small kids. Initial hand-made prototypes were created

for Luke Skywalker, Princess Leia, R2-D2, and C-3P0 figures to sit inside a landspeeder and X-wing vehicle. Only one set of finished prototypes was made.

Although Kenner reconsidered

the concept several times through the early 1980s, it eventually was abandoned. If wasn't until years later that Kenner came out with its first Star Wars pre-school toys for the Ewoks cartoon series.





BLASTERS AND LIGHTSABERS

Kenner would frequently reuse an existing toy to design another, saving on tooling costs while introducing a popular new toy. One example was the Han Solo blaster equirt gun which was formed by modifying a Han Solo electronic blaster toy with a hollow cavity to form a reservoir for water. A pull of the trigger blasted water out of the barrel. However, this great summer toy was never produced. For The Empire Strikes Back, Kenner introduced. The Force Lightsaber, which was a simple toy with a hollow channel that made a sound when the tightsaber was swung in motion. A modified "gyroscopic" version of the tightsaber was shown to retailers at Toy Fair and advertised in Kenner literature. The gyro tightsaber had a sound and motion effect, and multiple working prototypes of this toy were made before the concept was abandoned.





SMALL SETS

During the Empire release, Kenner introduced the Micro Collection line of small-scale interlocking playsets from A New Hope and Empire with inch-high, metal ligures. Kenner had several playsets from Hoth, Bespin, and Death Star worlds in the initial release, and had plans to expand with additional Hoth and Bespin playsets as well as new playsets for the upcoming release of Return of the Jedi. The Bacta Chamber playset was to be added to the Hoth environment, and the Torture Chamber playset was to jain the Bespin set. Both of these playsets were shown in retailer literature, but Kenner decided to cancel the line. For Jabba's Palace from Return of the Jedi, throne room, dungeon, and rancor pit playsets were in the works with new metal figures. from the film. Only the throne room and dungeon playsets are known to exist in prototype form today. Other playsets planned for Return of the Jedi included a Death Star Emperor's Throne and an Endor playset, and, from Empire, a Dagobah playset was also in the planning stages.











TALL STORIES

It's hard to imagine that any Star Wars toy idea could be rejected, but as Kenner experimented with various concepts, gained experience with the toys from the first movie, and observed the phenomenal success of the small-scale action figure line that cannibalized sales of all other Star Wars toys, some outstanding toy concepts were inevitably left behind. Kenner had released large-sized action Figures (approximately a foot tall) for the first movie and had plans to continue the line for The Empire Strikes Back with new characters from the film, such as Lando Catrissian, and updated outfits for Han,

Luke, and Leia. Although Kenner did produce large size action figures for bounty hunters IG-88 and Boba Fett, the other characters from Empire were never sold.

However, a wonderfully detailed sculpted head for Lando was made for the new figure and some hand-sewn outlits. were created. Han received an updated putfit from his Hoth adventures, and Luke and Leia got outlifs based on their visit to Bespin. These new putfits came extremely close to release, with production box flats constructed and ordering literature sent to retailers. However, Kenner realized that

the small action figures were such an overwhelming success based on their lower price points and wider range that the higher cost large-scale action figures were phased out before these amazing new toys hit the market. Kenner had also been experimenting with new outlits for the Luke and Leia action figures that would be sold separately. Other than Luke's X-wing and Ceremonial outfits, the costumes were based on a fantasy fashion line not seen in the movies. Similar to the Empire large-sized figures. these outfils were made by hand in limited numbers and never offered in stores.

DISAPPEARING JEDI MASTER

Several other concepts for The Empire Strikes Back were rejected in the approval.

process. An extremely well-designed talking Yoda doll went through various stages of prototyping before the idea fell through. Using technology from the time, a pull-string would activate a voice box with recorded Yoda lines from Empire. The cloth body and plastic head and limbs were well-proportioned to create this plush Yoda. Also abandoned was a large Yoda hand puppet with a rotocast plastic head and plush

body. Due to cost considerations. the toy was rejected in favor of

> a simpler and smaller plastic Yoda puppet.

in the early 1980s, handheld LEO electronic games produced by Kenner's competitors, Mattel and Coleco, were all the rage, and Kenner explored creating small handheld games for Empire. Paintings were made for the game backdrops using three different settings from the film, but Kenner eventually decided not to introduce the game.





FUN AND GAMES

Although many toys were released for Return of the Jedl, a number of examples of unused toy concepts have surfaced.

While technically not an unproduced action figure, an early version of Luke in his Jedi outlit shows Luke in Jedi robes unlike anything seen on screen in the movie. The figure was later changed to come bundled with a cloth cloak. A similar early version of the Emperor shows the figure lacking a hood that was later molded onto the figure.

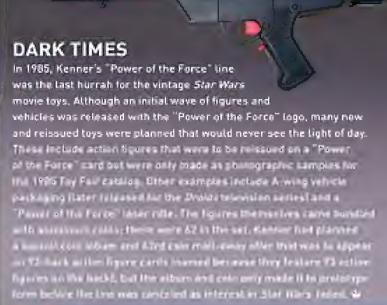
Kenner's affiliate, Parker Brothers, designed a game called Death Star Battle that recreated the adventures of Luke's attack on the Death Star using for not using) his targeting computer. A working prototype of the electronic game was created, along with hand-drawn box artwork. Although never released, it was fairly advanced for its time.

Late in the Star Wars line, Kenner experimented with "kit-bashed" action figures, formed by taking existing toys and adding other toy or model parts to create new concepts. Examples include a version of the RZ-DZ figure with sound chip and a Leia as Boushh figure with backpackmounted rocket.









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STREET PRINCE

INT SKAVI: INDIVIV SUITUAN

MORE THAN A HOBBIET

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COREY BURTON VOICES SOME OF THE MEANEST BAD GUYS IN STAR WARS: THE CLONE WARS, BUT DID YOU KNOW HE STARTED DOING STAR WARS VOICES IN THE 1970S? HE SPOKE TO STAR WARS INSIDER ABOUT HIS ROLES AS LUKE ON A 1977 RECORD, A REBEL IN THE EMPIRE STRIKES BACK, AND A TRIO OF TOUGH GUYS IN STAR WARS: THE CLONE WARS!

WORDS: SCOTT CHERNOFF



orey Burton's voice has been heard in hundreds of cartoons, commercials, and videogames, but when Star Wars Insider caught up with him recently, we had to take exception when he humbly dismissed himself as, "Just an old-time funny voice guy." To fans of Star Wars, Burton is much more than that.

It's not just because Burton provides the voice of the villainous Count Dooku in the animated Star Wars: The Clone Wars TV series; that alone would be impressive enough. And it's also not simply because he has created the voices for two more of The Clone Wars' most distinctive bad guys—Cad Bane and Ziro the Hutt—along with a number of minor characters along the way.

No, it's because Burton is the only member of the new cree of Clone Wars voice talent besides Anthony Daniels whose voice was featured in one of the original Star. Wars films. More than two decades before Burton took over the Count Dooku character. for Star Wars videogames and animation, he had already lent his presence to The Empire Strikes Back as the voice of Hobbie, the brave snowspeeder pilot who backs up Luke Skywalker during the Battle of Hoth, Before that, while still in his teens, he contributed some brief dialogue as Luke Skywalker for a Star Wars Read-Along Book and record/ tape project from Walt Disney Co.'s Buena Vista Records.

EARLY DAYS

"I pursued the craft since I was a little kid," Burton says of his days growing up in the suburbs of Los Angeles. "My dad used to get big laughs imitating friends and family, and I thought, "Gee, that's what I'd like to do." My favorite toy as kid was my tape recorder: I used to make up little productions and do send-ups of TV shows. I've always had an ear for voices and a fascination with recording gear. I discovered as a teenager that there were people who made a living at this, and I set out to meet them and observe what they do."

Burton enrolled in a voice-acting class led by the legendary Daws Butler, most famous as the voice of Yogi Bear, Chilly Willy, Popeye's pal Wimpy, and dozens more classic characters. Butler saw potential in young Burton, and helped him find work in radio dramas and an educational filmstrip produced by Walt Disney Studios—a job that turned out to be a key turning point in Burton's burgeoning career.

*Disney happened to have this project



coming up," Burton recalls, "to re-record the library of Disney Storyteller records based on their films." He got the job and soon ended up doing dozens of Read-Along books, voicing characters for kids to listen to while they read a picture book. "We would re-create the voices from the Disney movies like Cinderella and Sleeping Beauty," he said. "I worked for years doing those Storyteller records as a kid. I was still in Daws' workshop at the time."

Besides the Disney work, Burton soon found himself doing radio commercials and doubling actors' voices for a behind-the-scenes process called "looping," where voice actors are called in to provide bits of dialogue for feature films when the sound of the original recordings need to be louched up or the actors aren't available; often, the looped lines are not for major characters but instead for incidental characters who just have one or two tines. Between Disney, radio, and looping for movies such as E.T. The Extra Terrestrial, he was working all the time.



Top: Hobbie in The Empire Strikes Back as voiced by Corey Burton! Above: The man behind the voices, Corey Burton,

I've always been lucky
to have eerie undertones
to my vocal structure that
make it easy to inject
an air of mystery and
darkness into a role."

.....





SOUNDING OUT THE SITH

Flash forward some 20 years, and Burton—now firmly established as a voice actor with hundreds of credits (*Transformers, G.I. Joe, Balman: The Brave and The Bold*, to name just a few) and decades of experience—was cast as Christopher Lee's voice double for Count Dooku in *Star Wars* videogames. That led to playing Dooku in the original Cartoon Network *Clone Wars* micro series, and he's had a lock on the role ever since.

"Initially, it was a matter of trying to replicate what Christopher Lee would most likely do," Corey says, "but the caliber of his acting, Shakespearean training and all that old-world, old-school elegance— you don't want to do a half-hearted stab at that. It's got to sound genuine, no matter how outlandish the situation might be. You have to play it with a feature film intent and intensity. You have to see it all as real and play it from the heart."

Burion soon learned that there was more to playing Count Dooku than just mimicking Christopher Lee. "The trick is to learn the craft and do it well," he confides, "not just be able to change your voice, but to perform the essence, the soul of the character in a way that's compelling and entertaining.

"It's not about the voice but the character," Burton continues. "It's in generating a multi-layered character with sincerity and believability that makes the big difference. Just matching the sound, no matter how on target it may be, is not going to be as convincing as somebody who maybe isn't exact in tone and voice quality but really embodies the essence of the character."

"I thought, Boy, [Ziro] could really fall flat on its face, because it's so over-the-top and overtly ridiculous."



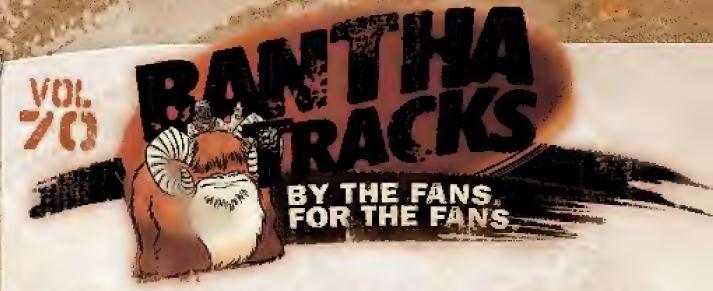
With the latest incarnation of *The Clone Wars*, Burton has begun to make the role of Count Dooku more his own than ever before. "Since this was a new form of digital animation, George Lucas wanted us to begin with the recreation of the onscreen performer (from the live-action movies), but take it from there in any direction that we voice actors and director Dave Filoni felt more fully filled out the characterization," he says. "The focus and the stories are more involved and detaited, so it opens up a wider range of dramatic performance possibilities.

'I had to take what Christopher Lee had done in the films and expand upon it from there, being very eloquent yet sinister, even more regal, and focusing more on the cat-andmouse game that Dooku plays with the Jedi. He toys with those he feets are inferior intellects, and he certainly has quite the ego. He believes he can't be defeated by these puny Jedi, but he's also a politician, so he must adhere to proper etiquette. Even when he's telling somebody he's going to take them apart limb by limb, it's always done with the utmost of good manners and polite discourse." 4





BANTHA TRACKS: BY THE FANS FOR THE FANS



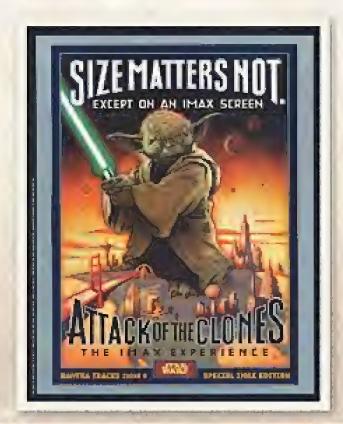
THE "NEW" BANTHA TRACKS 10TH ANNIVERSARY ——EDITION!——

his fall, Bantha Tracks, the newsletter that's all about Star Wars lans, celebrates its 10th anniversary. We are referring, of course, to the new Bantha Tracks that was started in the fall of 2002 by Paizo Publishing, the company that had the license for the Official Star Wars Fan Club at the time. Bantha Tracks had long ago been published by Lucasfilm, but that first Tracks ceased in 1987. Lucasfilm, with no more Star Wars movies on the horizon at the time, decided the newsletter had run its course.

Fans who received Bantha Tracks as part of their membership in the first Official Star Wars Fan Club remembered Tracks fondly. Sixteen years later, Paizo decided to bring back the once-popular publication. With news from Lucasfilm readily available on StarWars.com, Paizo wisely decided to make it not about movie and production news, but about Star Wars fans themselves—their creativity, passion, and fan events.

Mary Franklin was given the job of editing a job once held by Craig Miller and Maureen Garrett at Lucasfilm. Now, 10 years later, Bantha Tracks is published by Titan as part of Star Wars Insider.

Franklin remains the editor, and Bantha
Tracks strives to always live up to
its subtitle: "By the Fans,
For the Fans."



GET IN TRACKS!

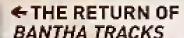




←ISSUE #0

"We had already started Bantha Tracks Issue #1 when someone got the bright idea—and it was a very good idea—that we should do a Bantha Tracks in conjunction with the release of Atlack of the Granes on the IMAX screen," recalls Franklin. "So it could not be Issue #1—that wan already wall underway. What is do? Issue #0, of course!"

Benths Tracks H0 released on November 1, 2002. It invoted fans to get dressed up and to get coal stuff by jaining the newly reinstated Star Wars Fan Glub, and by getting involved by submitting art. comics, cartoons, and reporting on Star Wars fan events in their areas. The issue was available for tree at IMAX (heaters showing Artack of the Classes.



Near the end of 2002, the first official edition of the new Bann's Fraces, issue #1, was sent to subscribers. Paizo published Bantha Tracks only in the Fan Club member editions of the megazine. Not exaliable on newsalands, Bantha Tracks had its own cover—published on the Ripaide and upside-down—from the busider magazine cover.

Saniha Tracks #1 featured coverage of Star Wars Celebration III, calling out the effects of lans and ten groups who made the should be success. Celebration II started the shull to mane fan involvement in Lucastilm event programming, and Baniha Tracks covered the diorama buildurs (recently back for their lifth Celebration), the draid builders (also still huge of Celebration VII), and the costumed fan groups.

←FEBRUARY 2003—COSTUME SPECTACULAR

"Early on, Bancha Tracks gave recognition to a variety of organized fan clubs that were not well known at the time," recalls Franklin. "The early "Costume Specialcular" called out the efforts of the Robet Legion and the Jedi Assembly, along with the 501st Legion."

Relatively new groups at the time, all three groups had appeared at Star Wars Celebration (Fin 2002, and were making their voices hourd in their communities. These costuming organizations are going alread to Bantha Tracks.

VANAKIN ON FIRE

"Once Revenge of the Sith hit movie theaters in 2005, kids went crazy for Anakin Skywalker, and were faccinated with his turn to the dark side," recalls Franklin. "Submissions to Bantha Iracks jumped up dramatically. Most of the kids writing to the magazine—and many adults—were fixeded on Anakin and Vader for most of the next year."





STAR WARS ART IN THE MAIL

"Botta say, I really miss the anail mail with the works of art on the envelopes," says Franktin. "Bantha Tracks still gets a few paper letters in the mail, but almost everything comes through email these days."

Prefured is memorable envelope art from Peter Slinkanch for Banta Tracks. Envelope art is getting to be a lifting of the past, but Frenklin shows it off when the gets it. We still want to print them? The ages. Phase send impredict envelopes to

→ THE WAY WE WERE

A semi-regular feature in Bantha Tracks, "The Way We Were" showcases photographs of Lucanfilm employees and Star Wars personalities who leved Star Wars long before they started making a fixing working with the brand. The Way Wu Were" kicked off in September of 2004 with this photo of Lucanfilm's resident Star Wars espect Pablo Hidalgo. He's pictured with his moment his brand new K-wing starfighter back in 1980.



FAN SNAPSHOTS

A stople of Bacine Tracks through the years has been photographs sent by lans who have captured unique Star Ware moments in a huge variety of locations and events.

Why itn't Darth Vader scary? Kids everywhere love him, no matter how many planets he blows up or admicats he chokes. Here, Andrew O. Page as Darth Vader gives enthusiastic kids a lesson in the Dark Side



One of the best home-craft projects to appear in Bantha Tracks, the CAT-CAT by Charles Bowman and Richard Bishop, was made for Bishop's Imperial-sized cat. The CAT-CAT featured fully adjustable legs to mimic any pose from the movie.









In 2009, Bancho Tracks
celebrated not one, but
two incredibly suffers gifts.
Members of the 501st Legion
donated kidneys to fellow tens,
whom they barely knew before
volunceering for donation. Donar
Eric Seemann and recipient Jeff
Romarroff (green) and donor
Banry Benecke (Gubs shirt)
and recipient Josh Westeberg
re-defined the meaning of Star
Wars brotherhood.

← FAN-TASTIC

In the winter of 2005, Darsh Vader and R2-D2 presided over one of the many city squares that served as a setting for the fantastic Sappore Japan Snow Festival. Hembers of the Japanese 501st Legion braved the winter weather to stand guard and to make the striking photo opportunity even more impressive.

"Bantha Tracks is a great outlet for tans from all over the world to submit photographs of what they are doing locally," says Franklin. "One of my tavorite parts of editing is receiving reports from everywhere: Australia, New Zealand, Taiwan, the U.K., Germany, Brazil, Poland, Mexico, Hang Kong... The list goes on and on, It's wonderful these fans want to share what they're doing with other tans."



The Tournament of Roses Parade on New Year's Day, 2007, was an historical event of fan participation in co-operation with Lucastilm. Over 250 costumed tansfrom Uterally all over the world mel and rehearmed together in Paradena, California, to march together in the parade with two floats and the world famous Tiger Marching Band from Grambling State University. Bantha fracks received photo submissions from dozens of fahs wanting to share the historic event in print.

Karen Louie captured this moment of helmeted marchers from multiple countries rehearsing for the big parade day.





THE "ALMOST ANNUAL" WEDDING EDITIONS

The "Almost Annual" Wedding Editions in Bantha fracks, as the name suggests, have been pretty much an almost ennual affair, focusing on Star Wars-themed weddings, engagements, and other matters relating to the Force of love.



Not all stormsrooper duty is completely selfless. A stormsrooper from the BDIst Legion's Golden Gate Garrison joins the Raidcrettes on the field during an Gakland Raiders' Stor Wors Football pame.





- Sarah Summera shows her Star Wars heart by sneaking a kiss with trooper Thomas Burbin at the Peoria Charf's baseball game in Elinois. Photo by Janine Jonder, September 2011.
- Nathan Ezzell thought of what might be the best use ever for a Jawa keeping garden pests away by holding pie pans that rustle and sparkle in the breaze.





TREVENGE OF THE CLONES

"Another Bantha Tracks phenomenon or recent years is the number of submissions by kids who are the tirsa Star Wars tans in their families, thunks to The Clone Wars television series," reports Franklin. "It's incredible to have a front row seal as Star Wars appeals to new generations."

This image comes from the "Best of the Year" Edition 2010: Not only is the character of Absoka Tano a great role model for joung women, but Ashley Eckstein, the actross who voices the character, is a also wonderful real-life role model, Here she is pictured with young Absoka costumer Analey Parks.



figi Hewilt state the show of San Diego Comic-Con International in 2008 with her Princess Vader, Gigi's dad assured Janina Tracks editor Mary Franklin that the pink Vader contume was entirely his daughter's idea.

BY THE FANS: THE NEXT GENERATION

Bantha Tracks continues to grow and change with its fan base, and has definitely not selfted into being a role of the past. The number of kids who send in submissions to the neighbors, as well as the photographic evidence of a coming generation in love with Star Wars, attests to its vitality for years to come.



Skyler Chen dressed as Darth Vader for his first Halloween.
2011. Photo submitted by Alex Chen.





t's never too early to start thinking about the dark side. A very young Durth, Ano Sato, checks, out the flavor of his lightsaber at Star Wars Celebration Japan.

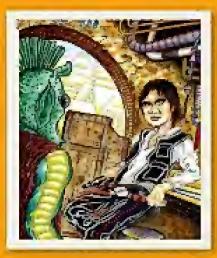
Jenny Grull, Kaleigh Niccum, Katia McGrew, and Core Freidhof won the "People's Choice" award in the Illinois Engineering High School Besign Competition, for their Rube Goldberg machine made with a Star Wars theme. The goal was to equirt hand sanitizer out of a bottle, and the project took the four high school juniors almost 100 hours of engineering and hard work. Their work paid off both in the award and in hundreds of pholographs taken by kids and adults alike.



BANTHA TRACKS: ART GALAXY

The Art Galaxy editions of Bantha Tracks feature ion art from contributors of all ages.

This a part of the magazine that is no completely withentic," says Franklin, "and speaks to the origins of Bantha Tracks."



🏫 Han Solo by artist Welson Lewis.



A very colorful Jawa by Hayden C. Lloyd, 2004 (lander Tracks



* Savana Harris, age 11, submitted her take on the Jabba's palace dancers in 2009.





Michael Series drew this action packed image of Seriesal.
Grievous fighting in the Clone Wers, and Jamie Gellaher,
a friend of Comez's in the United Kingdom, ostered it.



THE EXECUTOR OF THE



W INSIDER

AS THE EVER-LOYAL ADMIRAL PIETT,
KENNETH COLLEY SURVIVED THE WRATH
OF DARTH VADER IN THE EMPIRE STRIKES
BACK, BUT WAS LESS FORTUNATE IN
MAKING IT OUT OF RETURN OF THE JEDI IN
ONE PIECE, INTERVIEW BY CALUM WADDELL

lthough sporting a long and dignified acting resume in film and television. Manchester-born thespian Kenneth Colley undoubtedly found his way into the hearts of many a space fantasy fan thanks to his nervous portrayal of Admiral Plett in The Empire Strikes Back. Given a sudden career promotion, whilst his former superior is suffocated by Darth Vader, Piett is entrusted with the capture of the Millennium Falcona task which he fumbles, although a second chance would come when the character reappeared in Return of the Jedi. This factor alone gave Piett an instantly iconic quality; becoming the only Imperial officer to appear in two Star Wars movies. Speaking today, Colley, who was 42 years old when the chance arose to feature in The Empire Strikes Back, claims that his experience on the two movies were definite career highlights.

"It was a joyous experience," unthuses the actor. "I think part of that was because CGI had not get its grip into filmmaking back then. Most of what you see on the screen in these two movies, be it









a creature which is the size of a mouse or the size of an elephant, was actually there on the set. Everything was being worked either electronically or with men inside it. With CGI, you don't see anything at all, it is all put in there afterwards. but we were seeing everything and acting opposite some wonderful creations. For instance, I recall sitting with George Lucas on the set of Return of the Jedi and watching the director, Richard Marquand, rehearse the first scene with Jabba the Hutt. That was truly amazing and, thinking back, it reminds me of how practical effects like this are really

Prior to The Empire Strikes Back, Colley had notched up some major. movie roles, including appearances in the horror opus The Blood Beast Terror 11968), the controversial Ken Russell. film The Devils [1971], and even playing Jesus in Monty Python's classic comedy The Life of Brian [1979], Surprisingly. though, Colley's casting in The Empire Strikes Back was predominantly based upon him simply having the right "look"

The casting director for The Empire Strikes Back knew me," relates the performer. "He asked me to meet with Irvin Kershner who, I was told, was making the sequel to Star Wars. I had not actually seen

"Irvin Kershner said to me, 'I'm looking for someone that would frighten Adolf Hitler!""

> 5/ar Wars at that point, although of course I knew what it was, so I agreed. I remember when I walked into his office. Irvin said to me. I'm looking for someone that would frighten Adolf Hitler!" And he sized me up and down and continued, "Yes, I think you're it." So there you go!

Obviously they were going on some sort of design for Darth Vader's men-there were echoes of the Gestapp or at least

fascism in there—and that was also how I approached the role.

Having never seen Star Wars, after being cast as Admiral Piett, Colley immediately rushed out to the cinema. "It was still showing in theaters so it was not a hard film to see," laughs the actor.

However, I have to admit that I was expecting to view the sect of awful sci-fi film that I had grown up with in my youth- plastic monsters from outer space and that kind of thing! Of course, Instead I saw this classic movie, which was absolutely wonderful. I said at a convention once that Star Wars is more than just a film, it has become part of 20th Gentury history. That may sound pretentious, but I think it is true.

I remember sitting at Heathrow airport one day and the political cartoon in the newspaper was the Queen knighting somebody, but she was using a lightsaber. I also recall that during one debate in the House of Commons, a Member of Parliament referred to someone else as being like Darth Vader. So I think it is very evident that Star Wars has crept into our general consciousness.

Colley looks back on The Empire Strikes Back with special fondness, predominantly because his working relationship with Kershner could not have been better.

George Lucas was certainly around when we made The Empire Strikes Back,

a lost art.



Opposite page. top left: Pleit Colley, center! jains Cazel Hickard Shound. teft), and General Vigoro ("Patien Glover, right in a ranged habind the seems that Battom left taking command. in Return at the Irch Above On the Executor set with Darth Yazier!

but I only worked with Kershner and he was just brilliant." admits the actor. "If I had to describe him, I would say that he was a very sophisticated New Yorker who only ever needed to say two words. After that, you knew exactly what he wanted. I think The Empire Strikes Back is the best of the trillegy, which only testifies to how talented Irvin was. He was a visionary man with a great eye for detail. Indeed, I think it was the famous critic Pauline Keet who said that The Empire Strikes Back was the most beautiful looking film of the year. I think she was right. It is fantastic to look at, quite apart from everything else.

Naturally, then, when Colley was asked to reprise his role in Return of the Jedi he could not have been happier.

lowe it all to the lans," he smiles. Originally, Admiral Piett did not appear in Return of the Jedi, but George phoned my agent and explained that my character had encouraged a positive response from the fans. As a result, he wondered if I would like to be in the final Star Wars movie. My answer to that was, "Of course I will!" So he brought me out to the set of Jedi, sat down and, right there in front of me, wrote a little sequence for me. Then he said, I will write another one for you next week, I have no idea what it will be, but it is nice to have you back." That was essentially my experience on Return of the Jedi-and it was fantastic. I am very honored to have been a part of the Star Wars phenomenon."

AN ADMIRABLE DEMISE!

Few deaths in the Star Wars movies are a speciacular as: Admiral Firmus Piett's in Return of the Jedi. As the battle above Endor rages, an A-wing interceptor crashes directly into Executor's bridge. The downed ship plummets into the Death Star with a huge flaming explosion.







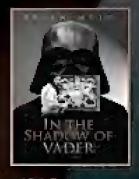






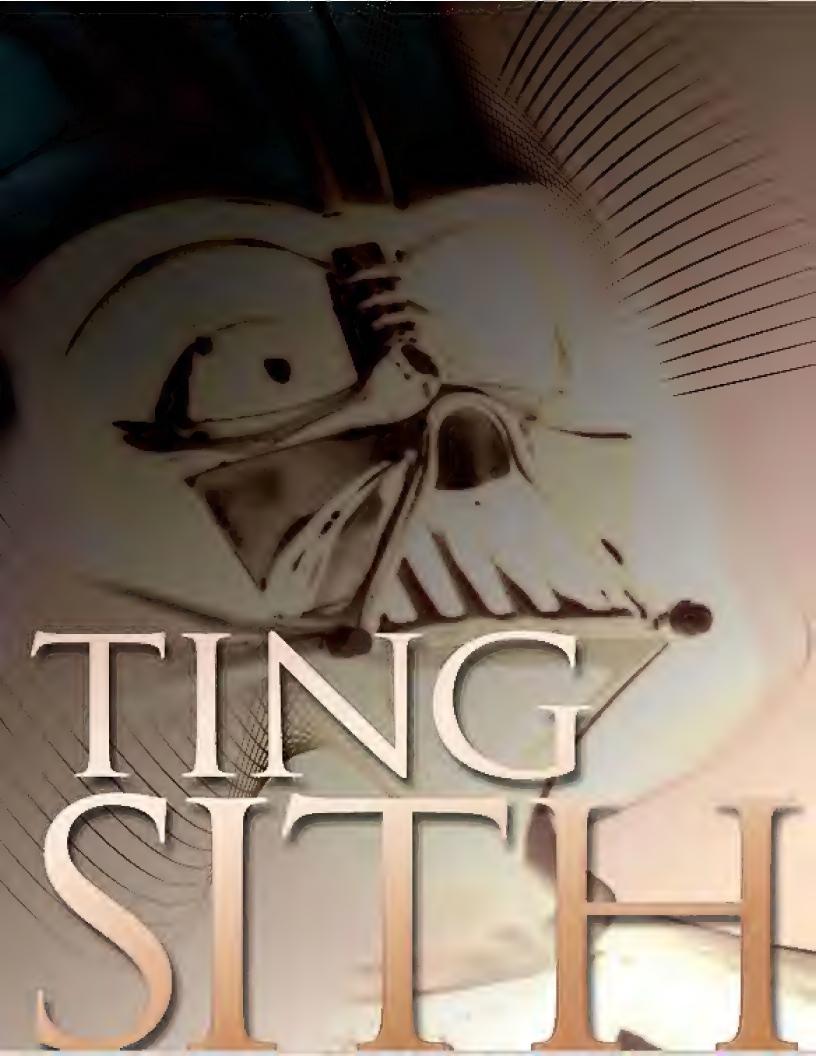


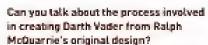
How did you come to work on Star Wars and how was the project described to you?" Arthur Healey, my mentor during my apprenticeship, contacted me to ask if I was available to start work on a new science fiction film at Elstree. All he knew was that it involved sculpting some futuristic characters from different planets and would probably be about six weeks work, but as it turned out I worked on the film for over four months!



BRIAN MUIR WAS ASSIGNED

THE TASK OF SCULPTING THE ORIGINAL DARTH VADER ARMOR FOR STAR WARS AT THE AGE OF 23. LITTLE DID HE KNOW HE WAS HELPING TO CREATE AN ICON! WORDS: JONATHAN WILKINS





The process started with Dave Prowse being molded from head to toe so that a full plaster cast could be produced. for me to work on. As the mask and helmet were to be sculpted first, the head and shoulders were cut from the body and fixed onto a modeling stand. I began by sculpting the mask, back and front, ensuring that there was at least a quarter inch of clay on the plaster head at any point to allow for casting. thickness, and to be sure it would fit well on Dave's head. After creating Vader's mask in clay, it was passed to the plasterers to mold and reproduce in plaster, I then carved and sharpened the plaster cast to a finish. At this point I started modeling the belmet in clay over the plaster mask to ensure the overall appearance worked. The same methods of molding and casting in plaster were again carried out. The final molds were made from the plaster cast, and fiberglass versions were produced.

The plaster head a simple line drawing

The plaster head and shoulders were then reaffixed to

the body and it was moved to the main plaster shop for me to model the armor. Working from Ralph McQuarrie's paintings, I sculpted the chest armor. a simple line drawing without shading, at a threequarter angle, of Vader's mask and helmet.

John Barry was the person who I worked closely with during the sculpting process. He came into my workshop each day to see the progress. It was John who suggested the "tear ducts" and the extension of the tubes past the mouth. In recent years, looking at the McQuarrie paintings, I've noticed the tear ducts were part of the design although they did not appear on John Motlo's sketch.

Although George Lucas came into the workshop a few times, he made

little comment. Once John was happy that the creation of the mask and helmet were complete, he asked George to come into the

workshop to give his approval. He seemed very pleased with the result and made no changes.

Did you work closely with David Prowse? I didn't work with

Dave—in fact I had no contact with him. I did see him on set on a few occasions, but the only time I've spoken to him was in 2006 when we were both signing at a memorabilia convention.

two shoulder bells, and shins. Again each piece was molded and cast in plaster, the lines carved and sharpened with a final remotd, and finalty cast in fiberglass.

Did this require you to
work closely with John Molto
[costume designer], John
Barry [production designer]
and George Lucas?
I was asked to go to the
wardrobe department to
see John Molto. He gave me

Is the approach different for a character who has a lot of screen-time (like Vader) compared to a character who is seen very briefly (like the Death Star droid)? No, the approach is the same with every place you're assigned. You do the best you can with whatever you're doing. It's the time constraints imposed by the filming schedules that dictate how much time you can spend on each sculpt, which sometimes reflects in the quality you are able to achieve.

How much creative input did you have on the finished sculpt?
With any sculpt taken from a twodimensional drawing there is always some creative input from the sculptor. Every sculptor has his or her own personal style and own interpretations of a design.

How long did it take to sculpt the full Vader costume? I probably spent five weeks total on



Vader. During that time, I was also working on other characters. As the plasterers molded and cast different parts in plaster, I would sharpen them up for remolding and producing the final pieces in fiberglass.

How many Vader helmets were made for the first movie?

There were two finished helmets that were used for the production. They were kept in a locked box that was wheeled onto the stage by the wardrobe department each day. There was also a third helmet produced for the special effects department.

Did you also work on the C-3P0 costume?
I did do some work on C-3P0. When



ÖTHERVADER!

f you're one of the lucky fans to snag a rare pre-release copy of The Complete Vader book, you may have been intrigued by the Darth Vader costume depicted on page 17—a costume that appears to have been based on early Ralph McQuarrie concept drawings for the character.

Often mistaken as an early prototypo mock-up for the Dark Lord's helmet and chest armor, this was a Halloween costume labricated by Ster Wars concept designer Joe Johnston for a industrial Light & Magic Halloween party in 1976!

Artist and former ILM Creature Shop employee John Brosio, who also happened to create a pretty stunning Vader of his own, recently asked Johnston about the labled "McQuarrie Vader" costume, and its ultimate fate.

John Bresie: Did you construct the entire costume? Joe Johnston: Yes, I made it in the model shop after hours. I put in one all-nighter as it got close to Halloween.

Was it styrene? Fiberglass? It was slump-molded styrene over a fiberglass body mold that had been sent over with one of the costume shipments and discarded. The styrene completely covered the body mold which was a light brown and very rough textured. The helmet was based on a plastic German army helmet from the toy store, with styrene panels and model kit parts attached.

When was II made?

It was made for Halloween in 1975. It was based on Raiph McQuarrie's early illustration of Luke and Vader having their taser sword fight, which is why it doesn't look like the final version of Vader. The color is a blue gray, matching the illustration.

What became of it?
It was stored in a box of Star Wars
things and was partially crushed
when a box of heavier items fell on it
as I was preparing to move to Marin
County in April of 1978. It was too
much frouble to repair so the entire
thing went into the trash, except
for the helmet.

Could you see out of it? Yes, very clearly. I used a pair of tinted safety goggles as part of the faceplate.

is it true that the costume never made it to Northern California? True, except for the helmet. I saved the helmet for a few years, but pieces started to come olf and since it really wasn't the Vader that the world knew. I didn't feet compelled to keep it from its destiny with the dumpster.





Moore was just finishing C-3P0 at the clay stage. She left the film to join her boyfriend in Holland at the end of January, 1976. It was then left to me to sharpen the detail in the plaster and add the slots across the side joints of the helmet. It was at a very tate stage before filming that I was asked to sculpt the hand plates. There was no time to get a plaster. cast of Anthony Daniels' hands so I had the unusual job of sculpting directly onto the back of his hands

Can you tell us about your work on the stormtrooper costumes? Were they sculpted to fit a specific person?

during the lunch break.

The stormtrooper armor was the first thing I sculpted when I started on the film. I was given a plaster cast of an average-sized person. I began with the chest piece and applied the clay to the plaster cast. As I finished each piece it was molded and cast by the plasterers and, as with Vader, I sharpened the detail at the plaster stage. There were gaps between each piece to allow for movement so the stormtroopers didn't look robotic. Each

piece mirrored the next so that it gave the appearance of a suit of armor but with gaps. The gaps allowed the armor to fit actors of varying sizes—the bigger the actor the bigger the gaps in the armor.

How much consideration is given to the actors? is there ever trade-off between comfort and design?

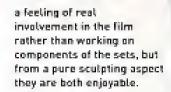
Actors are given a certain amount of consideration, but the aesthetics of the costume are very important as well.

Originally there was a back and front to Vader's mask, which was sculpted and produced in fiberglass, but we realized that it would be claustrophobic for Dave, and the back was discarded. Also, to get some more airflow into the mask it was decided at a late stage to add a chin vent. I just drew this in the clayas a guide for the plasterers to cut in the finished fiberglass. Foam was inserted into the mask for a more comfortable fit. Unfortunately, the use of fiberglass does not lend itself to comfort.

Do you profer creating costumes

or set details, such as the space jockey from Alien?

i wouldn't say that I have any particular preference. The fine detail of whatever you are working on is satisfying. There is such variety in film work and it is usually interesting, although sometimes challenging. With sculpting the main characters for Star-Wars there was



SELECTED CREDITS

The Spy Who Loved Me (1977). Superman: The Movie 119781 Alten (1979) Clash of the Titans [1981]. Raiders of the Lost Ark [1981]. The Dark Crystal (1982). Octopussy [1983] Indiana Jones and the Temple of Doom (1984) Young Sherlack Halmes [1985] Return to Oz (1985) WILLIAM 1988]

Steepy Hollow [1999]

Harry Potter and the Order

of the Phoenix 120071

If you had the chance to work on Vader again, would you do anything different? I wouldn't set out to do anything differently, but it would be difficult, even with a trained eye, to produce something that is exactly the same. The fact that Vader has become such an iconic character. proves that it worked visualty. 🥨







Read more in Brian's autobiogwww.brianmuirvadersculptor.com



INTERROGATION DROID

INSIDER MAKES AN APPOINTMENT WITH STAR WARS ROYALTY AS CARRIE FISHER TELLS IT LIKE IT IS! WORDS: CHRIS SPITALE

Leia's royal title of Princess followed her throughout the galaxy. If Carrie Fisher had a title before her name, what would it be? four Royal Heliness.

The title of your memoirs is WishAu Brinking if you were channeling Leia and penning her life story, what would it be called?

What Emigoing to call the next I-ink— The Empire Strikes Westlei Durking.

> If the strong-witted Padmé Amidala had lived to raise the headstrong Leia, what do you think would have been the dynamic of their mother/ daughter relationship?

Well, there would have onen a lot of oney in all too disa mular from in y own technish if's always imputation when your percut is better booking than you are! There would have been a very log releation, but hopefully, us a tegrology. I'd have mulay her lost a tegrology. I'd have mulay her lost a tegrology.

In Return of the Jedi, Leia was clearly in great shape for her summer beach wear. Besides the usual cardio (from atways running from the Empire), how do you think she was able to maintain such a tean physique?

The relation to set. And everything spills when you make the jump to lightspeed!

If you were playing armchair therapist to the Princess, what kind of advice would

you offer?

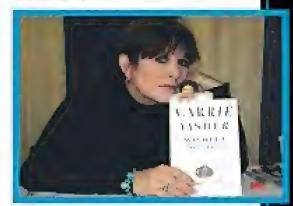
Get aut of some! You know she's obsessive campulsive, so take more time for yourself. Go shooping: get a massage! Boo't always so in battle, it is just gorera wice you out and give you be an! thouble before you he of!



FIRST APPEARANCE: STAR WARS: EPISODE IV A NEW HOPE

Do you think she'd have been a little more easy-going with Han if she were on Prozac? No, there's just no way you are gont a time easy-going with Han'

If Leia had had visited the Mos Eisley cantina, which cocktail would she have preferred? A smicking mynosk!



Lot's say that after several smoking my nocks Leia decided to karaoke while the cantina band played backup. What song would she select?

8 the Jean (Yau're Nat My Lower).

If you were recasting *Star Wars* today, which actress would you cast in the role of Princess Leia?

Maybe Ellen Pege (rom Jyna I also like Mary Lau se Parker from Weeds, But I den Himew d They dineed coffer's tope

Since you are a highly-respected script doctor, which Star Wars scene would you have liked to have changed?

I would have quain myst J. I as I tried to the challenge where I was with Jabbs the Hill As may co-blavelers [Loke, Hamand Chewie] are watking away, towarded to day. Then I werry about me. I'll be fine... Seriously.



CUTE, CUDDLY, AND HIGHLY DANGEROUS WHEN CROSSED, THE EWOKS PLAYED A KEY ROLE IN BRINGING DOWN THE EMPIRE. HOWEVER, THEIR BRAVERY DIDN'T END THERE. ALLY WYBREW RECOUNTS THE LIVES OF FIVE OF ENDOR'S FINEST FURBALLS.

HEROIC MOMENTS

The most famous Ewok, Wicket Wystri Warrick, played an instrumental role in the battle against the Galactic Empire, thereby adding to the storied history of his tribe's home, Bright Tree Village. His quick thinking and bold actions saved Princess Leia Organa when scout froopers captured her on the Forest Moon of Endor: Wicketalso played a crucial rate in rescuing Jeremitt and Catarine Toward after a monstrous Gorax kidnopped them. A tough tittle warrior, he delivered the killing blow to the cruel King Terak of the Sanyassan Marauders. who had enslayed Wicket's friends.

WEAPONS/GADGETS

Ewoks' weapons were primitive but effective. Wicket's favorite was his trusty spear, which doubted as a walking stick. Not always as adept with weapons as other Ewoks. his amateur use of a sling was in evidence during the tense Battle of Ender.

TRIVIA

Wicket tried his hand as a pupil of the medicine man Logray. Sadly, he lacked the petience and skill necessary to become a shaman.

ALLIES

Wicket made a number of allies through his friendship with Princess Leis By helping her on Endor, Han Sale, Luke Skywalker, R2-D2 and C-3P0 became honorory members of the Bright Tree Village tribe:

ENEMIES

Morag the Tulgan witch was a fearsome enemy of the Ewoks for over 200 years. Her attempts todestray Bright Tree Willage led her to use beings such as the Phlogs and the Duloks to aid her evil cause. Wicket and his friends. helped prevent her from succeeding, until the Ewok shamon Logray finally froze her into stone.

Wicket

PAPLOO

HEROIC MOMENTS

Paolou risked his tile when he holped the Rebots gain entry to the imperial control bunker by distracting the guards, stealing a speeder bike, and leading them deep into the forest. Hanging on for all he was worth, he finally swaing up into the trees to safety.

WEAPONS/GADGETS

One of the most effective weapons used against the Ewok's larger enemies was the rek size, literally. "head hitter." Put to use against the Imperial AT-ST's during the Battle of Endor, this destructive weapon used logs suspended high up in the trees. Released at just the right moment, they smashed through whatever got in their way!

TRIVIA

The nephew of Chief Chirps and one of Wicket's closest friends. Paples was one of Logray's apprentices. He was appointed medicine man of Bright Tree Village following Logray's exite and his placing of a curse on the village.



Among the many allies of the Ewoks were the wistles—atherwise known as the "firefolk." Extremely small—in fact, so larger than an Ewok's hand—these creatures helped protect. Bright Tree Village from destruction when Morag tried to burn it down.

ENEMIES

Condor dragons were large, firing reptavians (creatures who resemble both reptiles and awan beings) whose carnivorous habits led them to hunt small creatures. They had been known to seize Ewoks from the backs of their ponies, although thankfully this wasn't a common occurrence.

CHUKHA-TROK

HEROIC MOMENTS

Chukha-Trok was a volient woodsman who eagerly joined Deej Warrick on the expedition to rescue the Towari family. He charged after Cindel when her flighty horse whisked her off into the woods, and he gave his life bettling a Gorax to save the strangers' (wes.

WEAPONS/GADGETS

As a woodsman, Chukha-Trok's primary weapon was his stone ax, expertly wielded during his battle with a Gorax. As a gesture of honor and respect, he bestowed this icon of Ewok bravery on Mace Towars just before he died.

TRIVIA

Chukha-Trok wore an wery touth around his neck that originated

from the jawbone of an unknown creature, given by Logray as a sacred token to help him on the rescue expedition.

ALLIES

Cindet Towani was one of the most pivotal humans who interacted with the Ewoks. During Cindet's time on Endor, the tribe banded together to help find and save her parents.

ENEMIES

The Garax were among the most threatening of all the Ewaks' enemies on the Endor moon. These sentient aminivares stood at least six meters high and often raided villages to capture Ewaks as pets or to devour them!

HEROIC MOMENTS

Lagray played a prominent role in Ewok culture as the shaman and medicine man of Bright Tree Village. He tended off the vite witch Morag on numerous occasions. But he later was exposed as a bully and banished from the willage.

WEAPONS/GADGETS

Logray's most powerful weapon was his 'magic.' Having been a slave to the evil Morag in his youth.

Logray was able to learn her secrets, becoming a strong magic user in the process. These skills helped Chief Chirps protect Beight Trees Village and its inhabitants.

TRIVIA

The skull Lagray is seen wearing on his head is that of a churi, a bird native to Endor. He also had a churi skull fixed to the roof of his hut.

ALLIES

Logray had many apprentices over the course of his life. The first was named Zerrak, Sadly, he turned to the dark arts, and was later expelled from the village. His greatest student was Teebo.

ENEMIES

A group of Sanyassan Marauders from the planet Sanyassa crashed on Endor's moon around 100 years before the battle of Yawn and set up a base. Fearsome space pirates, they frequently raided settlements and captured and killed many Ewoks.



HEROIC MOMENTS

It takes a brave soul to lead his son and friends into certain dangerand that's exactly what Deej Warrick (Wicket's father) did when he went after a Gorex. Venturing into a place from which no Ewok had returned, Deep risked his life to rescue Cindel Toward's parents and proved that Ewoks are braver than their small stature might indicate.

WEAPONS/GADGETS

Deej was known for his proficient use of the hang-glider, a simple but elfective construction made of soft wood and animal skin. The contraption was later employed by Wicket, who used it to pursue Cindet Towari when she was wrisked away by a conder dragon.

TRIVIA

Deej had three sons: Weechen, Widdle (also known as Willy) and Wicket. He also had a daughter, Winda.

ALLIES

Non Brigualan was a scoul who had become stranded on Endor early in his career. He had been travelling with his friend, Salek Weet, who was killed by the Sanyassan Marauders, on old enemy of the Ewoks. Nos helped the Ewoks fight the Marauders. rideing Ender of this terrifying fee:

ENEMIES

Standing over three meters tall and baring two great tusks, bear-wolves for "borra"] were a huge threat to the Ewoks. Deej and his sons fought valiantly against one borre attacking Cindel and Mace Tower before Wicket felled it with a poisoned dart.



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FIRST BLOOD

CHRISTIE GOLDEN TELLS A DISTURBING TALE OF THE SITH

WITH ART BY BRIAN ROOD

ith apprentice Vestara Khai stood beside her master, Lady Otaris Rhea, in the courtyard of the Sith Temple. Grand Lord Darish Vol was present, along with all the High Lords and Lords of the Sith Circle. There were too many Sith Sabers to include them att. so only a prestigious few had been chosen. Vestara's father, Saber Gavar Khai, was among that number. She watched him as he slood next to his friend, Ruku Myat, a Saber as fair-haired as Khai was dark, as onimated as Khai was solemn. Vestara was the sole apprentice. Oh, the rest of the Sith on Kesh would be watching, of course, Holocams were set up att over the courtyard, and the event would be broadcast tive all over the planet.

Vestara did not pay much attention to the speech Grand Lord Vol gave, and she suspected that, revered as Vol was, few others did either. Everyone was waiting for the Sith training sphere, Ship, who had told them to gather, as he had something very important to tell them.

And when he finally spoke, inside their minds, Vestara was stunned.

For long you have been isolated. Yet a wellestablished trade route closer than you know will open the galaxy to your conquest. We will find a vesset to take, and use if to repair the crashed warship Omen that stranded you here. And we will strike again and again, until we have a fleet to breed fear throughout galaxy. Five of you will accompany me on this initial voyage, Come.

Murmurs of excitement arose, and then the names were placed in their minds. High Lord Sarasu Taalon. No surprise there, Vestara thought. Dark purple head held high, the Keshiri High Lord seemed unable to keep from smirking as he strode up to stand beside the Sith training sphere. Lord Ivaar Worken. Again, not unexpected. Both men, the Keshiri and the older human male, were powerful in the Force and, Vestara had heard, ruthless as well. Of course, Ship would choose them.

Lady Olaris Rhea. Lady Rhea exuded pleasure and confidence in the Force as she absently patted Vestara's cheek and tithely strode forward to join the two High Lords.

Saber Ruku Myat. Vestara fell a ripple of surprise in the Force. A Saber? When there were still Lords and High Lords from which to choose? Myat's chiseled features betrayed little, as did his Force aura. Nonetheless, he had to have been surprised at the choice.

Westara Khai

Vestara blinked, confused, thinking that Ship was speaking solely to her for some reason. What is it. Ship? A brush of humor. Come along, apprentice. Do not keep your bettern welling.

Vestara knew she did a poor job of conceating her astonishment and delight as she made her way to stand with a High Lord, two Lords, and a Saber. But in the end, the disapproval coming from the crowd members meant title to her. She was going with Ship, and they were not.

"Good thoughts, Apprentice Khai?" The voice was masculine and kind. Vestara smiled. If her father couldn't be here, at least her father's friend was.

"The best, Saber Myal," she replied."I am thinking of how fortunate I am to be here on this historic occasion."

"Apprentice," growled Taalon, "you waste your energy and that of others. You should be meditating."

"No, Taalon. None of us should be," said Worken. And he was right. Vestara telt the change in Ship, a tension, a readiness. Part of the curving sides that formed Ship's interior wall became transparent. These five Sith, for the first time, beheld a spaceship other than the *Gmen*.

They heard Ship in their minds: This vessel is a Damorian s18 light freighter. It has a crew of six. It is an route from Eriadu, a major shipyard, its cargo will help our cause greatly.

"What do we do?" asked Taalon.

We must damage it so that it is forced to land for

repairs, Ship replied. Command me.

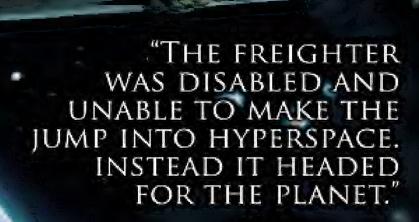
Taaton, the leader of group, responded immediately. At once, Ship—designed to obey a powerful will—sprang into action. Vestara and the others found themselves making use of the Force to press their bodies flat against the floor of Ship's interior as the vessel, eager for battle, dove toward his unwitting prey. Weapons appeared out of nowhere—laser cannons manifested from its belly and screamed fire at the freighter, a magnetic accelerator formed at its back to hurt devastating metallic orbs that punched holes in the freighter's side.

Vestara watched, wide-eyed. She had never seen Ship attack before, and it was a beautiful dance of destruction.

Doesn't it have any defenses? She thought to him.
It can carry up to six BDY crew skills, came Ship's response. They would have launched by now if they wave going to.

And as Ship had said it would happen, so it did. The freighter was disabled and unable to make the jump into hyperspace. Instead, it headed for the planet. Elation rippled through the Force, as Taalon directed Ship to follow.

The planet was pleasant and temperate. Ship had done perhaps too good a job on the vessel; there were gaping holes in its side...and even at a distance, Vestara saw footprints in the soft mud.



"They have fled already," said Taalon as he and the others stepped out of Ship's interior. Vestara let the other four precede her, as was proper.

"Of course they have," said Worken, in a tone of voice that was almost a sneer. "Did you think they would sit around and wait to be caught?"

"Look there," said Myal, pointing. "Humanoid tracks going off in two separate directions."

"They will have weapons," warned Workan.

"So do we," smiled Lady Rhea, patting the lightsaber clipped to her belt. They had more than that, of course. All of them carried small, handheld blasters and parangs. The parangs, sharp-edged glass tools that, when thrown, returned to the thrower, had originally been designed merely to clear fields. Now, they were useful and deadly weapons. And of course, they all had the ultimate weapon.

The dark side of the Force.

Vestars had been extending herself in the Force as the others had. The fear exuded by the fleeing crew was rich and satisfying, almost overshadowing something—

"Come, Vestara," Lady Rhea said. "We will go with Lord Workan,"

Vestara opened her mouth to say she thought she had sensed something, but out of the corner of her eye she caught the movement of a small ground-dwelling mammal scurrying out of sight. She was grateful for her hesitation. She was already being scrutinized as the only apprentice on the mission; she didn't want to make a single misstep. Vestara closed her mouth and nodded, moving to follow as instructed.

"You will come with me, Lady Rhea," Lord Taalon commanded. "Lord Workan will take Saber Myal and Apprentice Khai." The smooth voice brooked no disagreement. Lady Rhea inclined her fair head as if she didn't care either way.

"Do me proud, Apprentice," she said to Vestara.

"Yes, Lady Rhea. Of course " Vestara replied.

The hunt was on, and Vestara could feel the excitement building inside her. The terrain—open, grassy plains with patches of brown soil here and there—was far from ideal for concealment. There were clearly marked footprints here, flattened grasses there, and only one place that might offer any sheller—the gentle rise of forested hills.

"We're fortunate they are not Force users," said Myal.

"We are even more fortunate that they had no chance to hide their path," commented Workan. Vestara remained silent—she only spoke when spoken to. Both the High Lord and the Saber were right. The trightened Force agras were like beacons, and the trait was obvious.

"Should we take them alive?" asked Myal. "They might be able to help us repair the freighter."

"No," Workan said. "You think too small, Myal. Ship will know how to repair it, if it is not too damaged. If he

cannot, we will salvage what we can and return when we have more vessels. It is best to eliminate all witnesses."

Vestara expected as much. She only hoped that she would be permitted a kill. She knew that Workan and Myal, who outranked her by a considerable amount, would be eager for this sort of kill themselves. It was new for the Sith, to openly attack an enemy. Normally, in her society, murder and assassination were almost ...genteet. One's opponent was eliminated either by oneself or a hired killer. Vendetta killings were honorable, and one bragged by snapping off the recognizable blade of the shikkar. But this—openly chasing a fee, dispatching them like beasts—was new. They were not Sith. They did not deserve any elegance or sophistication in their deaths.

There was movement in one of the trees, and it was not caused by the wind. Worken paused, unlastened his parang, took aim, and let it fly. Emitting its unique whirring sound, the weapon struck home. The leaves of the tree shook slightly, and a body fell. It was short and squat and appeared to be male, wearing what Vestara knew to be a pilot's outlit, with an everty large head that was—unfortunately for the pilot—cloven in two. The huge black eyes were wide and staring, the folds that encircled his mouth flapping in his death throes. Vestara wrinkled her nose.

"Sullustan, I think," said Workan. "So ugly."

Vestara's danger sense tingled. She opened her mouth to warn her companions, but they had sensed it as well. All three of them drew their lightsabers, batting back the blaster bolts that did nothing other than reveal the shooter's location to his killers. "You flushed his friend," said Myal.

"You take this one," said Worken. Myal inclined his head, drew his blaster, and fired while Vestara and Worken almost effortlessly delended him. This shooter, a human, also dropped, dead before he hit the ground.

Myal sighed, disappointment furrowing his brow.

"Too easy," he murmured. Vestara agreed. Apparently there was more challenge in planning and carrying out the murder of a fellow 5th than there was in killing these beings.

Workan's comtink chirped, it was Taaton. "We have found the rest, hoted up in a cave. I thought you two would wish to see them before we dispatched them."

You two? Vestara fought to keep her expression motionless. Workan and Myal exchanged glances.
"Indeed," said Workan. "What do you wish Vestara to do?"

"She will return to the frigate and begin cataloguing its contents," said Taalon. Vestara felt her cheeks start to burn with embarrassment and used the Force to hide it. Workan clicked the com and looked at Vestara expectantly. She bowed and turned around, breaking into a trot as she returned to the frigate. Ship sensed her unhappiness but she did not respond to his inquiries.

Vestara was used to unquestioning obedience, but this time, the dismissal stung. Taalon had deliberately denied her a chance for a kill and had added insult to injury by assigning her a menial task that had no urgency whatsoever. As she approached the grounded freighter, though, she sensed another presence in the Force—and this time, she was sure it was not an animal.

Vestara drew her lightsaber and activated it with a fierce snap-hiss just as someone stepped out of the hole blown in the freighter's hull.

The human girt was barefoot, wearing only a single garment that covered her from shoulder to knees. It was stained, tattered, and oft-mended. Pale flesh showed old and new scars. A fresh gash on her head suggested that she had been injured in the crash. That's why her Force presence felt so faint to me, Vestara realized. The girt had been unconscious, and Vestara, tike the other Sith, had focused on the fear of the known prey.

"Please don't hurt me!" The voice was young and frightened. The girt flung up her hands in a pleading gesture, her face—too old and haggard-looking for the age Yestara suspected she was—filled with fear. "I don't care about the cargo! You can have it!"

Intrigued, Vestara lowered her weapon slightly, happy to seize another chance to learn something about this vast galaxy that her people would soon conquer. "You are not a member of the crew. Are you a stowaway?"

The girl hesitated, and Vestara lifted her lightsaber.

The other girl shrank back. The pilots were helping me escape from B'nish. I am—I was—a stave. Are you bounty hunters? Pirates?"

Were they pirates? As good a name as any. "Pirates," Vestara confirmed. "We wanted the cargo."

"The others-

"Are dead, or will be soon."

She swallowed. "I have nothing you could want," she said. "Take the cargo. Leave me here. No one will find me."

"It...doesn"t work that way," Vestara said quietly:

"Please...the others won't even know. I wasn't on any crew rester. Just let me ge, say you never saw me. I just...! just want to be...to live as a free being. I've never known that. No one will know!"

No one would. No one except Vestara. No one except Ship, whom she could feet in her mind, quietly observing her behavior. This girt, stave or no, harmless or no, was not Sith. And therefore she had to die.

"I can make it quick and paintess," Vestara said, wondering why she said the words even as they came unbidden. Why should she care what pain she caused.

"Kneel down, I will."

The girl's blue eyes, hopeful a moment ago, now went hard even as lears sprang to them. "No," she said, her voice firm and surprisingly strong. "No more kneeling. No more obeying. You are not my master. No one is, I will die tree!"

And quick as a sorumi doe, she took off running.

Vestara was just as last. Her parang was in her hands in an instant. She gathered the Force to guide her aim, then let fly.

The glass weapon could not know pity. It went through her with the same ruthless efficiency as it had once sticed through tangled undergrowth. The impact of the blow knocked the girl off-balance in mid-stride.

Red, the world was red, hot and vital and piercing. Vestara swayed for a moment. No one had warned her... she hadn't expected...quite so much...

She had died resisting death, embracing tile with a lierce passion that Vestara had never before encountered, and the sensation in the Force as that tile was ripped away stopped Vestara's breath as her heart slammed against her chest. She felt her own knees buckle and her world swirt around her. For a merciful instant, the grayness dimmed the urgent violence of the red, long enough for the Sith apprentice to gather herself and remember the power of her will.

Only the Sith were to survive. This girl would never have been one. Vestara had done exactly as she should have.

So why do you still tremble, apprentice?

I—I don't know, Vestara thought, not bothering to wrap a lie around herself. Ship knew how to see through those. She was still recovering from the feel of the wounded Force, from the sight of so much...too much... red. She walked up on uncertain legs to stand over the body, and wondered what the girl's name had been.

Name her yourself, Ship said.

Vestara swallowed, then reached out in the Force to calm her own beating heart. She took a deep breath of the copper stench of fresh blood.

I will name her First, Vestara decided, letting cold dispassion settle upon her. For she will be the first of many. And she was.



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